



# MUNSON GALLERY

275 ORANGE STREET, NEW HAVEN, CONNECTICUT

June 14, 1966

Mr. Tracy Miller  
c/o The Downtown Gallery  
465 Park Avenue  
New York, New York 10022

Dear Mr. Miller:

Thank you for your note. We are indeed sorry to hear that Ben Shahn's "All That Is Beautiful" is not available at this time. We hope that you will continue to consider ours a definite order if another print becomes available.

I am also most anxious to know about the weather vanes. Can you advise us about them also.

Sincerely yours,

Larom B. Munson

LEM/mla

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

E. B. ADKINS  
2112 E. 60TH STREET  
TULSA, OKLAHOMA 74105

June 16, 1966.

Dear Sirs:

I understand that you are the  
owner of the oil "Near Tass" (18" x 24")  
by Georgia O'Keeffe.

Is this painting for sale, and if so,  
what is the price?

Thanking you for your kind attention,  
I am,

Sincerely yours,

Engel B. Adkins



June 14, 1966

Mr. Michael Stewart  
853 Seventh Avenue  
New York, New York 10019

Dear Mr. Stewart:

While there is continued interest in the work of Soutine, I am afraid that the market for this example is most limited. I talked to two most reliable dealers in the field and neither responded affirmatively. Most collectors seem to desire examples in a much higher key. One suggestion was that the best market for this type would be Paris, where they might get a much higher price than the figure Perle mentioned to me - \$3000., which seems quite absurd. However, I thought I should report all the details to you.

It was a great pleasure to meet you and I hope to see you again.

Sincerely yours,

HGH/tm

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June 27, 1966

The Downtown Gallery  
32 East 51st Street  
New York, New York

Gentlemen:

Our season has now ended, yet we find that you have outstanding invoice(s). We have listed the invoice(s) below for your information:

<u>Sale #</u>	<u>Amount</u>
2438	\$4250.00

Would you please get a check off to us right away for this amount, as this invoice(s) dates back quite a long time and our normal credit extension is only 30 days.

Thank you for your cooperation, and we have enclosed a self-addressed envelope for your convenience.

Sincerely,

PARKE-BERNET GALLERIES, INC.

  
Accounting Department

Enc.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



SMITHSONIAN INSTITUTION  
NATIONAL COLLECTION OF FINE ARTS  
WASHINGTON, D. C. 20560  
CONSTITUTION AVENUE AT TENTH STREET

June 23, 1966

Mr. Howard Rose  
The Downtown Gallery  
465 Park Avenue  
New York, New York 10022

Dear Howard:

Under separate cover I have sent you three copies of the  
American Landscape catalog per your request.

I hope you have a nice summer holiday. With best regards  
to you, Mrs. Halpert and staff.

Sincerely,



Stefan P. Mansing  
Special Consultant

note to publishing information regarding sales transactions.  
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# WOMEN'S INTERNATIONAL ART CLUB

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Secretary: Judy Stapleton  
60 Dudley Court,  
Upper Berkeley Street, W.1 AMB 7883

The Logs Cottage,  
22 Well Road,  
Hampstead: LONDON NW 3

19 June 1966

Dear Mrs. Halpart,

I enclose a copy of the letter I have addressed to Georgie O'Keefe  
c/o your Gallery.

If Miss O'Keefe agrees to this I imagine your gallery will make the  
arrangements? We should like to know, before the work is delivered to  
the Whitechapel Gallery on 17th August, the title, size, insurance value  
and the price (if for sale). We could arrange for it to be framed at this  
end if you like.

It would be insured on arrival at the gallery, and we would re-imburse  
you for expenditure incurred at your end. If it is at all possible for you  
to let us know what this might be in advance it would help us over our  
other arrangements.

I very much hope all this will be possible.

We met - somewhat briefly - at the Leicester Galleries last year. \*

Yours sincerely,

Daphne Reynolds

Mrs. Edith Halpart,  
Downtown Gallery,  
465 Park Avenue  
N.Y.C.  
New York  
U.S.A.

\* my husband is Graham Reynolds  
of the Victoria & Albert Museum.

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purchaser is living, it can be assumed that the information  
is by published 60 years after the date of sale.



6/10/66

EGH

Munson of the Munson Gallery wanted 2 more ALL THAT IS BEAUTIFUL. I said we only have one more and I wasn't sure about getting him another.

We have asked Shahn for more, but do want him to have 2? Or shall I send him one and drop him a note that that is all???

T.

yes

June 17, 1966

Mr. Richard Brauer, Curator  
Sloan Galleries of American Paintings  
Valparaiso University  
Valparaiso, Indiana

Dear Mr. Brauer:

As I advised you previously (on April 19th) we will be glad to cooperate with you in connection with a Rattner exhibition. However, in his absence I do not know whether he would be willing to have the exhibition travel for so long a period, including the three other institutions you mention. As soon as I hear from him (I do not know exactly where he is at the present time as we have had no word from him since he left for Paris a few weeks ago) I can be more explicit.

In any event, I hope to see you either Thanksgiving weekend or mid-December, when you will no doubt make a personal selection of the examples. Meanwhile, I will keep in touch with you in regard to the other institutions, etc. The Gallery will be closed during the months of July and August, but all mail addressed here will be forwarded to my summer home.

Sincerely yours,

EGH/tm

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



see Enth. out

pick up mid Oct.  
N.Y. 4 - Dec 31

June 13, 1966

Dr. G. Stuart Hodge, Director  
Flint Institute of Arts  
1120 East Kearsley Street  
Flint, Michigan 48503

Dear Dr. Hodge:

We will be delighted to cooperate with you in connection with your exhibition FLINT INVITATIONAL. The Gallery is closed during July and August, but will reopen directly after Labor Day, so that our dates will fit in very well with yours and I look forward to your visit during the last two weeks of September. We hope to have new examples by the artists you mention and, of course, any others who may interest you in connection with your project. \*

Do let me know a few days in advance of the specific date when you plan to be at the Gallery, so that I may all the material prepared for you.

Best regards,

Sincerely yours,

EGH/tm

Stuart H. Ratner

for to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or architect is living, it can be assumed that the information you published 60 years after the date of sale.

June 14, 1966

Denver Art Museum  
1343 Acme Street  
Denver 4 Colorado

Gentlemen,

We have just heard from Santini Bros. that a pick-up is being made here on the 27th for your "Western Frontier" show. However as we have had no word from you, we are in some confusion about what has been selected.

About 10 days ago a representative of the museum was in and expressed interest in "Landscape with Indian Maid," and also a landscape titled "Epic of America", owned by Mr. & Mrs Robert Montgomery. Mrs. Halpert phoned the Montgomerys about this, and got their consent to the loan.

Both paintings will be at the gallery for pick-up. One set of loan forms should come here, the other to:

Mr. Robert Montgomery  
18 East 72nd Street  
New York 10021.

We would appreciate a confirmation of this note, and also the forms.

Sincerely yours,

Howard Rose



# SANTA BARBARA MUSEUM OF ART

1130 STATE STREET SANTA BARBARA CALIFORNIA 93104 TELEPHONE 965-8569

---

June 18, 1966

Edith Gregor Halpert  
The Downtown Gallery  
465 Park Avenue  
New York, N. Y. 10022

Dear Edith,

It was a great pleasure to see you the other day and to find you looking so well. I wish I could have stayed long enough in New York to delve into the Shahn file at greater length. We definitely do want to plan an exhibition and probably for the dates May 16 through June 25, 1967. Soon after you re-open your gallery in the Fall, I'd like to come by and spend a few days going through your files and organizing a show. You must realize what an important contribution your files are to the history of American art.

I should also like to spend more time looking at the work by Storrs with the possible idea of acquiring one for our collection. Many thanks for sending the Zorach photos. I'll show them to Mrs. Morton at the first opportunity.

Again, it was great to see you. Let's keep in touch.

With best regards,



Thomas W. Leavitt  
Director

TWL/hs

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June 10, 1966

Mr. Harvey L. Schary  
320 Northern Boulevard  
Great Neck 7, New York

Dear Mr. Schary:

We have received today the damaged sculpture returned by Mrs. Edgar Tobin and it is indeed badly damaged.

I am enclosing the delivery slip for your records.

Sincerely yours,

Tracy Miller,  
Secretary to Mrs. Halpert



June 13, 1966

Mr. Clifford Peterson, Acting Director  
San Francisco Museum of Art  
McAllister Street at Van Ness Avenue  
San Francisco, California 94102

Dear Mr. Peterson:

Thank you so much for your kind letter with all the information, which I found most interesting.

Since we are now assembling all the material available on Charles Sheeler and his work, we are certainly eager to include even "rejected footage".

Westinghouse is giving us a T.V. film covering American art from the late 19th to the 20th Century - which ends with Sheeler and we have separated the latter so that we may include it in the archives which will eventually pass on to the Smithsonian Institution, which will have the most complete record of this type in relation to American art. Consequently I would be delighted to accept your generous offer of this addition to the Sheeler material and would be glad to have the film, which can possibly be copied by Westinghouse or some other professional organization of this type. When and if this is accomplished, I will be very glad to send you a transcription for your records if you so desire.

If it is not asking too much, I would very much like to have this sent to us so that it will arrive before June 30th, when we close for the two summer months (July and August). Many thanks for your cooperation.

Sincerely yours,

EGH/tw

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# NIHONBASHI GALLERY



1-3-CHOME NIHONBASHI-TORI CHUO-KU TOKYO JAPAN  
DIRECTOR T. KOJIMA TEL. (271) 5995 8626

I would be much pleased if you kindly call the attention of your bookkeeper to this fact. I am so sure having returned (The Figure in Mask, 1950 \$600).

Would you be good enough, therefore, to check your stock we returned?

We sincerely hope that you could make clear on this matter as soon as possible.

Thank you very much for everything and we hope you are now quite well.

I send our good wishes to you.

Sincerely yours

Tetsuo Kozima  
Director  
Nihonbashi Gallery

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# Archives of American Art

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*Director of Research*

Garnett McCoy, *Archivist*

Ettie M. Morse,  
*Membership Secretary*

June 15, 1966

Dear Members:


I have been thinking for some time that I should turn over to someone else the responsibilities of the presidency of the Archives of American Art. Eight years is a long time for an organization to come under the direction of one man - and a long time for that man. On May 18, therefore, I submitted my resignation to the Board of Trustees of the Archives and the Board understood my position and very graciously accepted the resignation.

On that same day, the Board elected Russell Lynes, who has been a Trustee since 1961. Mr. Lynes is presently Managing Editor of Harper's Magazine and is well known as the author of a number of books on the cultural history of the United States. We look forward to his presidency with the knowledge that he brings to the job some very special qualifications, great enthusiasm, and a profound understanding of why the Archives is an important institution.

I want to thank all the members for their generosity during these eight years. Without your financial help, your interest, and your support, we could not have made the progress we have.

Though I am leaving active administration, I will continue an undiminished interest in the growth of the Archives and will exert all effort to add what I can to the expansion of its services in the fields of scholarship, publications, and research. I ask each of you to continue to support the Archives to help the Board in that program of expansion and development.

Sincerely,

  
Lawrence A. Fleischman

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HAL M. DAVISON, M. D.  
(1891-1958)

INTERNAL MEDICINE  
ALLERGY  
GASTROENTEROLOGY  
ESOPHAGOSCOPY  
GASTROSCOPY  
HEMATOLOGY  
DISEASES OF THE CHEST  
CARDIOLOGY

JOHN S. ATWATER, M. D.  
LAMAR B. PEACOCK, M. D.  
W. HARRISON REEVES, M. D.  
HAROLD A. FERRIS, M. D.  
C. DANIEL CABANISS, M. D.  
JOHN G. LEONARDY, M. D.

207 DOCTORS BUILDING  
478 PEACHTREE STREET, N. E.  
ATLANTA, GEORGIA 30308

June 9, 1966

Mr. Howard Rose  
The Downtown Gallery  
465 Park Avenue  
New York, New York 10022

Dear Mr. Rose:

Thank you so much for your letter of June 6, 1966.

I am enclosing a check in the amount of \$75.00 for the  
Manaranche lithograph "Song of Degrees" by Ben Shahn  
as described in your letter.

Thank you so much for your attention.

Sincerely yours,



W. Harrison Reeves, M. D.

WHR:cr

Enclosure

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*The Corcoran Gallery of Art*  
*Washington, D. C. 20006*

HERMANN WARNER WILLIAMS, JR.  
DIRECTOR AND SECRETARY

METROPOLITAN B-3211

June 16, 1966

Mrs. Edith Gregor Halpert, Director  
The Downtown Gallery, Inc.  
465 Park Avenue  
New York, New York

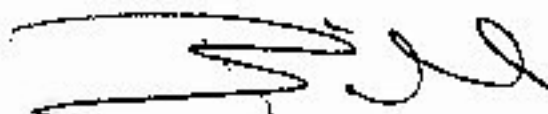
Dear Edith:

This is my last day in the office and I will be unable to sign this letter before I leave. The Biennial will not actually open until February 24 so I would think that the Shahan Exhibition in Santa Barbara would not be a serious conflict, as I could see the paintings before they left and that show would be over before our exhibition opened.

It would probably be best if I stopped over to talk with you and go over the list of the Halpert gift on my way back to Washington sometime on Monday the 27th. Since our conversations are really not official Downtown Gallery business, but fall more into the category of your personal affairs, possibly you wouldn't object too much if we could meet on Monday June 27. I am not certain of the arrival of trains from Boston in New York but I would assume that it would be feasible to see that I could meet you at your apartment or at the Gallery in the mid afternoon. If that is not convenient, I could delay my departure by a day and arrive in New York on Tuesday the 28th. However, to make this the easiest for you, provided Monday is agreeable, I will assume in the absence of hearing to the contrary that Monday afternoon will be satisfactory. If it is not, please call my secretary, Mr. Kennedy, and he will pass on any change to me in Maine.

I plan to clear up my affairs at the Gallery until possibly close to the middle of July and, of course, could see you on my way back to Maine although I don't think that that would be in any way nearly as satisfactory.

Affectionately,



Director  
(Signed in Mr. Williams' absence)

HNW:wck

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June 22, 1966

Miss Alice Burkowsky  
East-West Exhibits Branch  
Exhibits Division  
Information Center Service  
United States Information Agency  
Washington, D. C. 20547

Dear Miss Burkowsky:

This is to advise you that the Ben Shahn silkscreen, SUPERMARKET, was returned to us several days ago. I am sorry to report that it is somewhat damaged, possibly because it toured for so long a time, was unpacked and repacked and finally it arrived rolled in a tube. I would very much like to have someone from your office come in to examine it and to judge its present condition. Many thanks for your cooperation.

Sincerely yours,

EGH/tm



June 21, 1966

Mr. W. R. Walsh, Operations Manager  
REA Express  
541 Eleventh Avenue  
New York, New York

Dear Mr. Walsh:

Please note that, following our customary procedure, we will be closed during the months of July and August, reopening on September 6th. It is therefore necessary that any deliveries you may have which are destined here be made before June 30th or after Labor Day.

Thank you for your attention to this matter.

Sincerely yours,

Tracy Miller

June 22, 1966

Mr. J. Thomas Jefferson  
Jefferson Gallery  
7917 Ivanhoe Avenue  
La Jolla, California

Dear Tom:

I want to acknowledge receipt of the shipment and  
your check.

Frankly, I was greatly surprised with the results  
of the exhibition. After seeing the enthusiastic  
reviews, color reproduction, etc. we expected that  
you would be well-rewarded by resulting sales, which  
would take care of all the expenses in which you were  
involved, etc. I am amazed at what appears to have  
been an almost total lack of response on the part of  
the La Jolla public - and am very curious indeed. I  
would very much like to hear from you regarding the  
matter as this is the first time that we have sent  
out a show containing such outstanding examples and  
received almost the entire collection in the return  
shipment.

We are closing on June 30th for the two summer months  
but all mail sent to me at this address will be for-  
warded to my summer home.

My very best regards to you and the family.

Sincerely yours,

EOH/tm



June 21, 1966

Mr. Kenneth Moskowitz  
ACA American Masters  
810 North La Cienega  
Los Angeles, California

Dear Mr. Moskowitz,

Just a note to let you know that the gallery closes the week of July 4th and stays closed until after Labor Day.

As there will be no one here to receive shipments, we must ask you please to store our pictures until the gallery re-opens.

Sincerely yours,

Howard Rose

June 25, 1963

Mrs. Alfred Kraymborg  
25 Curley Road  
Stamford, Connecticut

Dear Dorothy:

I am sure that you must think that I have either died or have forgotten you entirely.

As I previously explained there are so many Maurers on the market at present that a picture so badly damaged as the one that you left with me has had very little response from the few dealers interested in his work. I am pleased that we got a much better price for you for the Lipchitz and if you have the patience to wait a bit longer perhaps something can be accomplished during the following season.

Meanwhile I am very eager to know how you and Alfred are faring. Within the next two weeks I plan to move to my summer home in Connecticut and perhaps you can arrange to visit me as Newtown is not too far from Stamford. My car is so ancient that I don't dare to drive beyond a ten mile radius and I'm much too tired after a hard season's stint to bother about a new car and any potential trips. Do let me hear from you by return mail so that I can decide what action to take.

With fond regards, I am,

Affectionately,

SOH:lk

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ALWAYS  
YOUR



MRS E. G. HALPERT  
Down Town Gallery  
465 PARK AVE  
NY CITY 10022

June 17, 1966

Mr. Haruyasu Itoh  
Gallery Itoh  
Nikkei Building 2-7Chome  
Ginza Nishi Chuo-ku  
Tokyo, Japan

Dear Mr. Itoh:

Please forgive me for being so late in my reply. As you may have heard, we have had considerable difficulty with a Gallery in Tokyo, but now this has been straightened out. However, during the period involved we were obliged to withhold any exhibitions as our responsibility to the artists on our roster made it necessary to cease all arrangements until the situation referred to was satisfactorily concluded.

We are closing the Gallery for our customary two months vacation, but in the Fall, when we reopen (early in September) I will be very glad to communicate with you regarding the Shahn exhibition. During the past two years, he has been involved with a number of large commissions and, as a matter of fact, has just started work on another mural to be executed in mosaic. He is still at work on a stained-glass window and has just completed a commission for a large tapestry. Being a perfectionist, he insists on supervising every detail in each instance. Consequently, he has produced a very small number of easel pictures and, as a result, it would have been necessary to borrow practically 90% of all the works to be exhibited at your Gallery, involving considerable expense in individual packing of the separate loans, shipping, insurance, etc. We hope that during the latter part of this year we will be in a position to furnish a sufficient number of paintings, drawings and graphics to make up the bulk of the exhibition, with only a limited number of paintings, etc. borrowed from museums or collectors.

I trust that this arrangement will be satisfactory to you. However, I think it would be a good idea if you could send me a note indicating how many works you would require for the show and also indicate the size of your galleries.

I look forward to a reply from you with pleasure. Even if it should arrive after the Gallery closes for the summer, your letter will be promptly forwarded to me at my summer home and I can write you further from that address.

Sincerely yours,

EGH/tm

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LINDEN & DEUTSCH  
597 FIFTH AVENUE  
NEW YORK 10017

BELLA L. LINDEN  
ALVIN DEUTSCH  
DAVID BLASBAND  
EDWARD KLAGSBRUN

PLAZA 8-2110

June 23, 1966

Downtown Gallery  
Ritz Tower Hotel  
465 Park Avenue  
New York, New York

Gentlemen:

Enclosed is Mrs. Linden's check in the  
sum of \$1,000, which leaves a balance due of  
\$3,000.

Sincerely yours,

*Charlotte Goldberg*

Secretary to Mrs. Linden

cg:s  
Enclosure

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purchaser is living, it can be assumed that the information  
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# MUNSON GALLERY

275 ORANGE STREET, NEW HAVEN, CONNECTICUT

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June 27, 1966

The Downtown Gallery  
465 Park Avenue  
New York, N.Y. 10022

Dear Mrs. Halpert:

Thank you very much ~~about~~ for your letter regarding the weathervanes.

I have just finished talking with Mr. Munson at the Cape and he thanks you very much for the information, but doesn't feel that he can order any of the subjects just at this time.

We do appreciate your attention to the inquiry, however.

Very truly yours,

*Mandi Eli Smith*

Munson Gallery, Inc.

Mes.



June 21, 1966

W. S. Burdworth & Son Inc.  
424 West 52nd Street  
New York, New York

Gentlemen:

Please note that, following our customary procedure, we will be closed during the months of July and August. It is therefore necessary that any deliveries you may be handling for us or any pick-ups from here be made prior to June 30th. We will reopen for the new season on September 6th.

Thank you for your attention to this matter.

Sincerely yours,

Tracy Miller

June 14, 1966

Mr. Edward H. Nakamura  
3371 Kaohinani Drive  
Honolulu, Hawaii

Dear Mr. Nakamura:

Thank you for your very nice letter. It was a great pleasure to meet you and Mrs. Nakamura - and of course I am delighted that POTATO FARMSCAPE has found a loving home.

I am enclosing our invoice, which includes the credit for the \$1000. down-payment. We will be glad to send the painting to you in the Fall, when we reopen after our July and August vacation period.

I look forward to seeing you again, either in Honolulu or New York.

Sincerely yours,

FOH/tm

rior to publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.



I think I wrote you, did you let me  
know when you went to the  
hospital. If I had known you  
would have heard from me soon.  
I am so glad you are feeling  
better. I seem to have recovered,  
though I do get "pooped"! I  
guess it is old age and not  
my stomach!

We must meet soon. I am  
so very, very, fond of you.

Devotedly

Mat

June 15, 1966

Mr. Thomas Leavitt, Director  
Santa Barbara Museum of Art  
1130 State Street  
Santa Barbara, California

Dear Tom:

Finally our photographer delivered the two prints of Zorach's VICTORY. A catalog is being sent to you under separate cover. This - prepared for the large retrospective exhibition held at the Whitney Museum - was later published as a book by Praeger.

Although Zorach has a net price of \$12,500, I talked to his son, who now handles his affairs, and got a reduction to \$10,000. for Santa Barbara - to make it easier for you in winning over your donor.

It was a treat to see you and I hope to have the privilege again in the near future.

Sincerely yours,

ECH/tm



# SAN FRANCISCO

MALLISTER STREET AT VAN NESS AVENUE • SAN FRANCISCO 2, CALIFORNIA • HEMLOCK 1-2040

## MUSEUM OF ART

June 27, 1966

### MASTER DRAWINGS

Mrs Edith Halpert, Director  
Downtown Gallery  
465 Park Avenue  
NEW YORK, New York

Dear Mrs Halpert:

We have your letter of June 22 and are also most distressed to learn of the damage to the Weber pastel and to the Dove charcoal. Our insurance company has been notified and they will, in turn, notify their representative in New York to stop in and inspect the damage before your closing date of June 30th.

I have also asked Mr Sinko at Santini Brothers to send a United Van Lines representative, since these damages did occur in transit.

We will keep you informed of any developments on this end.

Sincerely,

*Rayward King*  
Rayward King  
Registrar

cc: Mr Robert Sinko, Santini Brothers, Inc.,

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 23, 1966

Mr. Louis T. Cheney, Director  
Telfair Academy of Arts and Sciences  
Telfair Square, Box 381  
Savannah, Georgia

Dear Mr. Cheney:

As we are closing on June 30th for the two summer months, I am going through my "follow-up" file and find a copy of my letter addressed to you on May 9th.

Have you had an opportunity to present the photographs to your board? I assume, of course, that you received the book together with the large group of photographs I sent you. Won't you please let me know.

Although the Gallery is closed during July and August, all mail sent here will be forwarded to my summer home. I look forward to word from you shortly.

Sincerely yours,

SGH/tm



Encl. Women's Int'l Art Club 6-19-66 J

The Logs Cottage,  
22 Well Road,  
Hampstead: LONDON NW 3

19 June 1966

Dear Miss O'Keefe,

The annual exhibition of the Women's International Art Club is being held this year at the Whitechapel Gallery. At Bryan Robertson's suggestion it will consist partly of members' work and partly of the work of distinguished women artists. Accordingly I am writing to ask if you would accept an invitation to show a work in the exhibition.

The costs of transport and insurance would of course be borne by the club, and we should be very pleased indeed if we could have a work of yours sent over for this exhibition. The dates are: 7th September - 2nd October. But we should need to receive it by 17th August.

I very much hope that you will feel able to accept this invitation, and I know that Bryan Robertson would be most disappointed if this isn't possible.

Yours sincerely,

Chairman

Miss Georgia O'Keefe,  
c/o Downtown Gallery,  
455 Park Avenue  
N.Y.C.  
New York  
U.S.A.

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by be published 60 years after the date of sale.

June 10, 1966

Munson Gallery  
275 Orange Street  
New Haven, Connecticut

Attention: Mr. Munson

Dear Mr. Munson:

It looks as though Ben Shahn's ALL THAT IS BEAUTIFUL  
is now in very short supply and we will only be able  
to ship you one copy of this silkscreen.

I am enclosing our invoice and we will ship the print  
to you early in the week.

Sincerely yours,

Tracy Miller

for publishing information regarding sales transactions,  
searchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
is published 60 years after the date of sale.



June 17, 1966

Mr. Arch Leean  
Saint Olaf College  
Northfield, Minnesota

Dear Mr. Leean,

Thank you for letting us know of the safe arrival of the Shahnas.

At the end of your exhibition, will you please have the paintings shipped to Budworth (424 West 52nd Street, New York) for uncrating and delivery to us. We have no room here for uncrating; beside which, we close at the end of the month for the summer, and Budworth can phone and arrange with us a precise delivery time.

Sincerely yours,

Howard Ross

# FRATELLI FABBRI EDITORI

PUBLISHERS - EDITEURS - VERLAG - EDITORES

91, Via Mecenate Milano (Italy)

REF. EF/gj/1s

(da citare nella risposta)

Milan, June 13th 1966

Miss Edith Gregor Halpert  
Downtown Gallery  
32 East 51st Street  
New York City, N.Y.

Dear Miss Halpert,

please excuse us for troubling you by applying to your kind cooperation.

Our Publishing House is editing an artistic work at encyclopaedic character dedicated to "The History of Music" through which we are trying to offer to the public a global idea of the various musical expressions and movements through centuries and countries. This work, of which we shall be glad to send you some parts which we'll dedicated to jazz, has been published each week since September 1964 and is now dealing with the modern movements of music, and the great "phenomenon" of jazz particularly.

Here in Milan, apart from some editorial works, not in great number and historically detailed, any sort of iconographic research on the subject is quite difficult.

We are trying therefore to get in touch with the most representative museums in the United States related to jazz, hoping they will kindly cooperate with us with coloured or black and white reproductions, , that could be able to recreate in an editorial work the atmosphere in which jazz was born and grew.

Dr. Ciranna (Ciranna Gallery in Milan) had an exposition of some graphic works by Ben Shan in this period, and he suggested us to write to you and ask for your suggestion and advises on the subject.

We are much interested in reproducing on the above work the series of drawings by Ben Shan inspired by Armstrong.

due to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information is by published 60 years after the date of sale.

New Orleans Jazz Museum  
1017 Dumaine St.  
N.O. 16, La  
Director: Clay Watson

37

1956

*Miss Halpert*



*sub cred  
Mrs Edgar Tobin*

June 13, 1966

Mr. Robert L. B. Tobin  
711 Park Avenue  
New York, New York 10021

Dear Robert:

We finally got word from the Sheeler estate attorney that we may sell several of the paintings in the show. We have already carried out our commitment to two museums, but are holding off on the others. But since you were so enthusiastic about the Sheeler ROSE IN VASE and since I would rather see you have this than anyone else, despite the many requests we have received, I am writing to let you know that the price is \$6500.

Our insurance broker is following through on the Pattison sculpture, but meanwhile I am sending a credit invoice to your mother. I feel very sad about the whole situation as I did want to see Pattison represented in San Antonio. Perhaps in the Fall, when we get some new sculpture from him, we may find something which appeals to her and which will be transported through the regular channels.

I hope that I will see you before we close for our annual two-months vacation - July and August. Do try to get in before the end of the month and, of course, let me know your decision about the Sheeler.

As ever,

EGH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

# NEW JERSEY SOCIETY OF ARCHITECTS

## OF THE AMERICAN INSTITUTE OF ARCHITECTS

ROBERT L. DENNIS, AIA • President  
JAMES A. SWACKHAMER, AIA • 1st Vice President  
EUGENE A. DEMARTIN, AIA • 2nd Vice President  
HAROLD D. GLUCKSMAN, AIA • Treasurer  
JOHN R. DIEHL, AIA • Secretary  
ROBERT R. CULMAN, AIA • Past President

HELEN T. SCHNEIDER • Executive Director

June 15, 1966

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
Hotel Ritz Towers  
465 Park Avenue  
New York City, New York

Dear Mrs. Halpert:

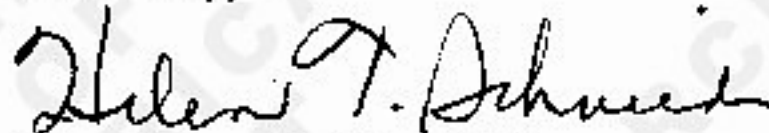
I am writing to you at the request or suggestion of Ben Shahn. Our Annual Convention this year will include a Fine Arts Exhibit and we have invited Mr. Shahn to exhibit some of his work. He advises that you would be the person to contact, as you would know what is available to exhibit.

While the hotel provides fire insurance covering the exhibit, their coverage does not include theft or damage to the work. This would be undertaken at your own risk.

Exact details as to allocation of space, etc. will be forthcoming in the very near future.

May we hear from you soon, please?

Sincerely,



Mrs. Helen T. Schneider  
Executive Director

HTS:ldr



WILLIAM H. LANE  
LEOMINSTER, MASSACHUSETTS

June 12, 1966

Dear Edith,

Replying to your letter of May 20 about the Dove EVENING BLUE, your records are correct as far as you have gone, but I later re-purchased the painting. I enclose a photo-stat of your invoice #7212 dated 2/29/56. (Those were the days!)

Will you ask Tracey to send me a couple of glossies of the DoI I recently purchased?

Saundy joins me in sending our love. If we don't make it to New York again this season perhaps we can have a visit together during the summer at Newtown or here if anything brings you toward us.

Musya spent a couple of days with us a short time ago. It was a delight to see her in good spirits again.

B111

Bill

# THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, Director  
By appointment only

465 PARK AVENUE  
NEW YORK, N. Y. 10022  
Telephone: PLaza 3-3707



June 18, 1966

Mr. Arthur R. Freeman  
10 East 40 Street  
New York, New York

Dear Arthur:

I am enclosing herewith correspondence concerning another Transportation claim that I must report to you.

The enclosed are, of course, self-explanatory, and I call your attention to the fact that we insured the shipment with Railway Express for maximum value of \$500.00. While it is possible that we may collect from Railway Express, I would much prefer to effect a fast settlement through your office and then have your office collect from Railway Express.

The sculpture in question is at our premises, and we ask that you kindly have your adjuster call with all haste.

With best wishes.

Sincerely,

THE DOWNTOWN GALLERY

Enclosure

Edith G. Halpert



See 14th out

June 13, 1966

Dr. Frederick B. Robinson, Director  
Museum of Fine Arts  
49 Chestnut Street  
Springfield, Massachusetts 01103

Dear Dr. Robinson:

Thank you for sending us an announcement of the 1966 Eastern States Art Exhibit.

Much as we would like to cooperate with you, we have maintained a policy of sending only to "invitational" exhibitions as we do not represent young, unknown artists and, under the circumstances, all loans for exhibitions are made only when specific artists or examples of their work are chosen by the Director or the Committee, with all expenses involved paid for by the institution organizing the exhibition.

In most instances, such annuals or biennials are arranged in two sections - one invitational and one jury. If you will let me know whether you are following this pattern, I will be delighted to cooperate with you in the former category.

The Gallery is closed during July and August, but I can arrange to make a special appointment at your convenience if you plan to make the selection during any part of that period. Since I usually come to town once a week I can be at the Gallery at any time you specify. May I hear from you?

Sincerely yours,

EGH/tm

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Gilbert S. Edelson, Esq.

-2-

June 22, 1966

We are grateful for the opportunity to review these problems with you and the other representatives of the Association, and are hopeful that the foregoing procedures will help to minimize the galleries' problems with delinquent accounts. Please assure the members of the Association that the Museum and the Art Lending Service will, as always, make every effort to minimize such problems and to assist the dealers when problems do arise.

With all good wishes,

Sincerely,



rior to publishing information regarding sales transactions, members are responsible for obtaining written permission on both sides and purchase involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information is by published 60 years after the date of sale.



6/9/66

EGH -

Please note FYI: In addition to those noted on the attached as D.G., which our records indicate were purchased from us by Hirshhorn, the following:

THE SYNDICATE, 1939 - sold by DG to Art Inst. Chicago, exchanged by them with Alan Gallery, who subsequently sold it to Hirshhorn

RECEPTION ~~ON~~ MIAMI, 1948 - sold by DG to Whitney Museum; don't know how it ended up in Hirshhorn Collection.

June 22, 1966

Herr Schneider  
Lingner Werke  
Berliner Allee 57  
Dusseldorf, Germany

Dear Herr Schneider:

I regret that so long a time elapsed since your exchange of letters with the Smithsonian Institution regarding the Stuart Davis painting entitled ODOL.

Dr. David W. Scott, the Director, sent me a copy of his letter to you, but since I had no information to offer, I thought it best to wait until I had something specific to report to you.

According to law, no transactions may be made in connection with any estate until it is cleared. No matter how uncomplicated the will may be, it takes an average of a year. We have just received word from the Davis estate attorney to the effect that by the time we reopen the Gallery early in September - after our usual two months vacation - all the paintings, drawings and graphics which had been willed to the artist's widow will be made available. If you are still interested in the painting you saw either at the Smithsonian Institution while the Memorial Show of his work was on view or in the catalog published at that time, please let me know and as soon as the attorney, the widow and I meet in September, I can specify the exact price which will be set on this painting as well as all the others the widow will release for sale.

While the Gallery is closing on June 30th, all mail addressed here will be forwarded to my summer home. I hope to hear from you.

Sincerely yours,

EGH/tm

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June 22, 1966

Mr. Joseph S. Trovato  
New York State Exposition  
Syracuse, New York 13209

Dear Mr. Trovato:

It was good to hear from you and your idea of the New York State theme sounds most interesting.

Of course, we will be glad to cooperate with you in this project and I will check with our records to ascertain whether the Sheeler referred to is available. (For your information, I am attending to my dictation in my apartment and will add the post script tomorrow after checking.) Also, frankly, I am somewhat taken aback by the fact that of all the artists whose names are listed below, you saw fit to invite only one member of the roster, although the majority, starting with Stuart Davis certainly are associated in name and residence with New York State - actually more so than Charles Sheeler. Dove was born and died in New York State. Spencer, Weber and Zorach, Karfiol and Kuniyoshi all spent most of their lives in New York City and/or State and, of course, Marin was very closely associated with it as were O'Keeffe and Demuth. This applies partially to Rattner as well, who has spent the last 20 years or more in the City, etc.

Nevertheless, you will not have any of these artists imposed on you, but I thought you might like to have this information.

I just noticed that the shipping instructions indicate that the exhibits are to arrive between August 15th and 19th. Since the Gallery closes on June 30th for the two summer months - and I believe a good many others are in the same category - some arrangement will have to be made to have the paintings picked up by Santini either before the 30th of this month in order to make it possible to meet your receiving deadline. Please let us know your wishes in the matter. The return date is satisfactory as we reopen on September 6th and will be prepared to receive the one or more paintings anytime after the closing of your show.

My best regards.

Sincerely yours,

EGH/tm

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June 21, 1966

Dr. David Scott, Director  
National Collection of Fine Arts  
Smithsonian Institution  
Washington, D. C. 20560

Dear Dr. Scott:

Mrs. Halbert asked me to send you the name of the  
sculpture repairer who came to make the repairs  
on the Storrs sculpture.

He is: John Terken, 939 Eighth Avenue, New York,  
New York 10019. The telephone number is JU 6-2458.

Sincerely yours,

Tracy Miller

for to publishing information regarding sales transactions,  
searchers are responsible for obtaining written permission  
out both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
architect is living, it can be assumed that the information  
by the published 60 years after the date of sale.



# SCHWABACH, PERUTZ & Co., Inc.

CABLES  
"SWASOLD DALLAS"

TELEPHONE  
RIVERFORD 2-7007

1610 COTTON EXCHANGE BLDG., DALLAS, TEXAS 75201

BRANCH OFFICES

NEW YORK, N. Y.  
PHOENIX, ARIZONA

TELETYPE 214-898-8842

June 23th, 1966

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
465 Park Avenue  
New York City, New York 10022

Dear Mrs. Halpert :

Thank you for your nice letter of June 17th.

The Kuniyoshi is a charming but small minor work called " Growing Plants " and was done in 1922. The medium is pen and india ink on paper. I am enclosing a little snapshot of it, as well as a few of our other things which I thought might interest you.

I have had singular bad luck over the years, because on at least three different occasions when I finally made it to the front door of your gallery it was closed for one reason or another. It now seems that I am once again too late for the Dove.

I only have two booklets on Dove here, one covers the 1954 exhibition at Cornell University, the other is the booklet by Frederick Wight. If there is anything available which is reproduced in either one of these, matters are of course very simple. If not, then I can only ask you to send me some photos at your convenience. I am just afraid that if we have to wait until after Labor Day this request will get lost in an avalanche of other requests you are undoubtedly receiving.

So on the one hand I would like to wish you a most pleasant summer and wonderful holidays, but on the other I hope to prevail on you to send me a few photos if available of the very best things prior to your departure.

We hope to have the pleasure of welcoming you at our home next time you are in the Southwest - our taste in art you might find questionable but my wife is a fine cook.

With very best regards I remain

Sincerely yours

George Perutz

ter to publishing information regarding sales transactions, members are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.



THE CANTON ART INSTITUTE

1717 MARKET AVENUE, NORTH • CANTON, OHIO 44714

June 25, 1966

Miss Edith Gregor Halpert, Director  
The Downtown Gallery  
465 Park Avenue  
New York, New York J0022

Dear Miss Halpert:

Thank you for your most informative letter of June 6th and accept my apologies for not answering it before the 20th, but we are in the throes of a Summer Art Show/Sale and much has been left undone.

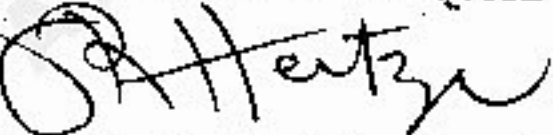
X  
In meeting with my Gallery Committee, it has been the decision of the Committee and myself not to consider the handling of the detail necessary for the type exhibition you suggest and which is of appeal to us until after the summer months. We close the galleries for the month of August and find the beginning of September is the time of renewed interest in the arts by members of the Institute and the community.

I hope also to get to New York in the Fall and certainly will contact you for an appointment if my plans materialize.

Thank you again for your help and interest.

Sincerely,

THE CANTON ART INSTITUTE



Joseph R. Hertzi, Director

jk

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June 22, 1966

Mrs. W. Croft Jennings Jr.  
Columbia Museum of Art  
Senate and Bull Streets  
Columbia, South Carolina 29201

Dear Mrs. Jennings:

I was very pleased to learn that you and Dr. Craft are planning an exhibition of LANDSCAPE INTERPRETATIONS IN WESTERN ART for the period of January 17th to February 26th, 1967. Of course we will be delighted to cooperate with you and can show you a complete record of photographs representing paintings by artists on our roster who have dealt with this specific subject. From these, you will be able to select whatever interests you specifically and the paintings can be shown to you accordingly.

Unfortunately, the Gallery is closed during the months of July and August, but since the exhibition is not to take place until six months hence, perhaps it would be possible for you to visit us later in the year - anytime after Labor Day. If that is inconvenient, I will try to make a special trip to New York one day during the period you specified for your visit, if you will make an actual appointment.

May I also suggest that you obtain from the Smithsonian Institution a catalog of their most recent exhibition, which relates to this subject, but is limited to a degree because it is sponsored by the National Parks Department and all the paintings had to conform within the category of pure landscape - omitting figures, architecture, etc.

As I mentioned, the Gallery will close on June 30th, but all mail sent to the above address will automatically be forwarded to my summer address. I look forward to hearing from you and, to repeat, if you find it impossible to make another trip to New York before the dates of your exhibition, I will do my best to arrange for a meeting with you between July 11th and 15th if you will let me know sufficiently in advance.

Sincerely yours,

BOH/tm

June 21, 1966

Mr. Lester Avnet  
Avnet Inc.  
1271 Sixth Avenue  
New York, New York 10020

Dear Lester:

The Milwaukee Art Center had selected some paintings here a few months ago for an exhibition entitled INNER CIRCLE. This relates to paintings and sculpture of self-portraits and portraits of family and close friends of the artists.

Among those selected was PORTRAIT OF WILLIAM GROPPER by Kuniyoshi, which you recently acquired. We suggested to Mr. Neilson that he write to you directly, sending you the forms, etc. I do hope that you will agree to lend it, since this is such an excellent example of Yas's work. I also hope that I will see you and Joan at the Gallery before we close - June 30th - for the two summer months.

Sincerely yours,

EGH/tm

prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



June 17, 1966

Mr. Frank Hurd  
13951 Mulholland Drive  
Beverly Hills, California

Dear Frank:

It was such a treat to see you. Both Nathaly and I so enjoyed the evening.

I am off to Nashville, Tennessee, with two commitments there, both of which I hope to complete within one day so that I can get back and prepare myself for Newtown.

The photographer has just delivered the photograph of the magnificent doors by Pattison. This is enclosed so that Lita may get some idea of what they look like from this two-dimensional print.

As I am truly eager to see you have these for your entrance in the new home you are building, I am cutting the price from \$6000. to \$5000., so that he may have a little profit above the price he paid for the casting.

The enclosed catalog contains some information about him. Many of the awards, exhibitions and museum representations were not included as he did not send us the complete data until the catalog had been published.

We are closing for the summer on June 30th and of course I would very much like to hear from you regarding this matter while the staff is here and the packers are not on vacation. The shipment can be made directly to Palm Springs to save later transportation charges or, if you wish, can be held here until you are ready to receive them.

I would love to have you, Lita and Gale come and spend some time with me in Newtown and see how the other half lives - without an ocean, mountains or smog. Love to all.

As ever,

EGH/tm

E. B. ADKINS  
2112 E. 60TH STREET  
TULSA, OKLAHOMA 74105

June 26, 1966

Dear Miss Hefner,

Thank you for your answer to  
my inquiry about "Keeffe's" New  
Mexico - Near Las Vegas."

If the painting should come on  
the market, I would appreciate  
your letting me know.

Sincerely,

Ernest B. Adkins

not to publishing information regarding sales transactions.  
searchers are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
is published 50 years after the date of sale.



June 23, 1966

Mr. Charles Buckley, Director  
City Art Museum of St. Louis  
St. Louis, Missouri

Dear Charlie:

Did you receive my letter dated June 8th? And if so, have you had an opportunity to propose this to your committee?

I am not trying to rush you, but we are closing for the summer on June 30th and I am eager to clear my follow-up file before I leave for a much-needed rest. During the months of July and August all mail sent to the Gallery will be forwarded to my summer home, but I would love to have a note from you before, if possible.

In any event, I hope you have a pleasant summer and that I will have the pleasure of seeing you early in the Fall. We reopen directly after Labor Day. Best regards.

Sincerely yours,

EGH/tm

view to publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

6/9/66

10 — Jack Levine paintings (oil) in Hirschhorn Collection

<i>DS</i> The Syndicate, 1939	36 1/2 x 45" (sent to Chicago) ?
<i>DS</i> Reception in Miami, 1948	50 x 56" (sent to Whitney) ? ?
<i>D.G.</i> Act of Legislature, 1949	35 x 20"
<i>D.G.</i> Homage to Boston, 1949	20 x 50"
<i>D.G.</i> The Man with the Stained-Glass Eye, 1952	42 x 48"
The Scribe, 1956	10 x 8"
The Turnkey, 1956	54 x 60"
The Last Walts, 1962	78 x 48"
The Green Cloche, 1962	24 x 21"
<i>D.G.</i> Portrait of a Girl, c.1946	11 x 20"

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June 15, 1966

THE PASADENA ART MUSEUM

Mrs. Edith Gregor Halpert  
Downtown Gallery  
465 Park Avenue  
New York, N.Y.

Dear Mrs. Halpert:

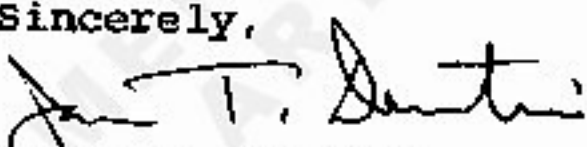
On behalf of the Pasadena Art Museum I would like to take this opportunity to express our deep appreciation for your participation by the very generous loans of Church and Paris Facade III to the Lyonel Feininger Memorial exhibition that recently completed its showing in Pasadena.

I am most happy to tell you that the exhibit has elicited wide acclaim which would not have been possible without the selfless cooperation of lenders such as yourself.

We have had the opportunity to augment our presentation with public lectures and many guided tours for the public at large as well as special groups particularly interested in the artist. Our Education Department sent members of its staff to present illustrated lectures on Feininger at schools in the Los Angeles and Pasadena areas.

Needless to say your fine painting and watercolor were contributing factors to the total success of this show. Thanking you again for your cooperation in making this exhibition a reality, I am

Sincerely,

  
James T. Demetrion  
Curator

(will tour until October)

June 21, 1966

Santini Brothers Inc.  
447 West 49th Street  
New York, New York

Gentlemen:

Please note that, following our customary procedure, we will be closed during the months of July and August. It is therefore necessary that any deliveries you may be handling for us or any pick-ups from here be made before June 30th.

Thank you for your attention to this matter.

Sincerely yours,

Tracy Miller

for publishing information regarding sales transactions, researchers are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by published 60 years after the date of sale.



June 17, 1966

Miss Edith G. Halpert  
The Downtown Gallery  
465 Park Avenue  
New York, New York


Dear Miss Halpert:

The Niles Spencer Retrospective, now in its fourth and last week at the Museum, is still enjoying the acclaim it received opening night.

Spencer's thoughtful, direct and sensitive approach to the New England scene has reaffirmed its appeal to both the sentimental and the discerning Rhode Islander. It has brought the public to the galleries for repeated visits.

We are most grateful for your participation and help. We hope that the success of the exhibit is as great a source of satisfaction to you as lender as it has been to us.

Very sincerely yours,

  
Daniel Robbins  
Director

DR:se



rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 13, 1966

Mr. John Marin Jr.  
945 Fifth Avenue  
New York, New York

Dear John:

As I promised I am sending you a list of drawings in pencil and/or crayon which I have in my possession. This is for your book on the Marin drawings. Nathaly Baum, to whom I presented one of the drawings I purchased from you, will send you the information about her picture directly.

I am also writing to Sheldon Reich listing the many Marins which he may have under other names so that the information may be correct. As you know, I have been obliged to repurchase quite a few watercolors and oils rather than have them sent to auction, as the latter is always dangerous for the artist's reputation. In addition, we still have pickers bringing in paintings from time to time and I have been buying them largely since you left the Gallery, adding them to the large group I already had and with which you are familiar. With the exception of two or three sales I made where the museums or collectors preferred to make the purchase through the Gallery which is really familiar with your father's work and wanted my personal assistance. These will also be sent to him so that the ownership will be listed accordingly. As I advised you during our recent conferences, in most instances I refused to make a sale as I did not want to compete with you, but since you and Knoedler's both double-crossed me in the most vicious way I see no reason to continue this practice and will now make some of my paintings available to purchasers.

For your information, all the people who heard you on two occasions asking to return to The Downtown Gallery were thoroughly shocked when they heard the news during a more recent visit to Washington, where I had to work out my new plans with the Corcoran Gallery and gave a talk in nearby Virginia. I am writing to Knoedler warning them that they may not use you as an agent to visit any of the artists connected with The Downtown Gallery and propose that they move to Knoedler. I felt that you should be informed of this, since I have learned that that was one of the reasons that you were employed by them. Of course, this is merely rumor, but evidently, from the many recent reports, this is considered a general practice.

Sincerely yours,

EOH/ta



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東京税関本部

東京税関本部

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東京税関本部

申請書

出

所

氏名又は社名

税関貨物取扱人

日本通運株式会社

業務所 大橋 良治

関東航空観光店

東京都品川区東品川1-1-1

TEL (453) 7211

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June 24, 1966

Mr. Laron Munson  
Munson Gallery  
275 Orange Street  
New Haven, Connecticut

Dear Mr. Munson:

We finally got to the warehouse and discovered that several of the weathervanes we had made in 1954 from the original molds are now available in the warehouse and in the attic of my home in Newtown, Connecticut. On the reverse side of the photographs you will find the dimensions. I am enclosing a catalog of an exhibition held to introduce these vanes. Since I felt that having the show at The Downtown Gallery would create some confusion and that these vanes would certainly be a form of competition to the old examples sold at very much higher prices, I agreed to show them under other auspices. The publicity release will explain this. My real objective was to stop the flow of newly made examples sold as 19th Century. The show did serve as a warning to buyers and to dealers who could not distinguish the difference.

As the number available now has been considerably reduced through sales during the years when we had sufficient space to store them on the premises, our prices are now slightly higher than they were in the 1950's. The list appears below:

DEER (Plaque)	\$100.	HAND WITH SCROLL	\$400.
BLACK HAWK (Horse)	400.	SACRED GOD	250.
FORMAL ROOSTER	475.		

We can give you a 10% commission on these figures. However, I would urge you to raise the prices as we may neither make further replicas because of the limited edition nor can we have these made today as the old folks we hired to hammer the forms from the molds are no longer available. Any further replica, even if we wanted to cheat by extending the edition, would cost at least three times as much to produce.

We are closing the Gallery for our usual two month summer vacation the last day of this month and I would therefore suggest you let us know by phone what your wishes are in this matter so that we can arrange to have one or more of each available for you to pick up or be shipped - before June 30th.

Sincerely yours,

EGH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.





HOTEL ROYAL DANIELI  
& NEW DANIELI EXCELSIOR  
30100 VENICE

Tom Jefferson

Thursday June 20th

Dear Edith -

The political shenanigans  
of the American dealers are  
most amusing - The parties are  
fun - & only a little of the  
art displayed at the Biennale  
is worthwhile. Frankly, I'll be  
glad to get back to New York.  
Plan to leave for Rome on  
Saturday & stay for at least  
a week. Thence to Basel for  
Documenta IV & then to London.

Everyone asks about you &  
sends fond regards.

Will let you know in  
advance when I return to NY

Fondly, Tom J.

Compagnia Italiana dei Grandi Alberghi  
VENEZIA: Gritti Palace Hotel - Danieli Royal Excelsior - Grand Hotel Europa & Britannia - Hotel Regina - LIDO: Excelsior  
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# The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Circle 5-8900 Cable: Modernart

Richard H. Koch  
Director of Administration

June 22, 1966

Gilbert S. Edelson, Esq.  
Rosenman Colin Kaye Petschek and Freund  
575 Madison Avenue  
New York, New York 10022

Dear Gil:

Following our recent meeting with you and other representatives of the Art Dealers Association I am writing to confirm our understanding with respect to the relations between the Art Lending Service of the Museum and the consigning galleries.

As a result of your good offices, the Art Lending Service will henceforth send to the purchaser of each work of art sold by it a carbon copy of its letter notifying the consigning gallery of the sale and the name and address of the purchaser. Thus informed of the gallery's name the purchaser will expect its bill and should have no question about its interest in the transaction.

As you know, it has been the practice of the Art Lending Service to write to delinquent purchasers urging them to make immediate payment of overdue balances owed to consigning galleries. We understand that this practice has not been known to some galleries, which have consequently not sought our assistance. We are glad to confirm our willingness to write such a letter to any delinquent purchaser upon receiving notification from the gallery.

The Art Lending Service also maintains a card file of the names and addresses of all lessees and purchasers, and routinely notes upon these cards any delinquent balances which are brought to its attention. The cards are regularly checked at the time of each new transaction, and we will continue to use our best efforts to avoid renting or selling any work of art to any person then delinquent in payment. We shall look to the galleries, however, to inform us not only of delinquencies but also of payment when it has been made so that our records can be marked accordingly.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



# ART IN AMERICA

635 MADISON AVENUE

NEW YORK 22, N.Y.

June 17, 1966

MURRAY HILL 9-7500

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Mrs. Edith Halpert  
Downtown Gallery  
465 Park Avenue  
New York, New York

Dear Mrs. Halpert:

I thought a note might be the best method for bringing to your attention the Whitney Museum issue of Art in America. The sixteen page color feature presents the collection with descriptive captions by John I. H. Baur. Articles will be devoted to the past, present and future of the Whitney Museum.

For this issue wouldn't you like to run a larger ad in the front of the magazine? Final closing date for copy is July 6th.

Best wishes, and I look forward to hearing from you.

Cordially yours,

*Beulah Allison*

Beulah Allison  
Advertising Mgr.

BA:mh

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# THE KATONAH GALLERY

Katonah, New York 10536

June 15, 1966

Mrs. Edith Halpert  
Downtown Gallery  
465 Park Avenue  
New York 22, N. Y.

Dear Mrs. Halpert:

The Katonah Gallery would like to borrow Ben Shahn's "Lute", and ~~Kuniyoshi's~~ "Chorus of Demers", for our Music and Art Exhibition being held from July 17 to September 13th.

We would like to have these paintings here by July 14th. Please advise us of a pick up date convenient to your summer schedule.

Sincerely yours,

*Katharine T. Schmidt*

Mrs. Mott Schmidt  
Chairman



June 16, 1966

Mr. Dudley Tooth  
Arthur Tooth and Son  
31 Bruton Street  
London, England

Dear Mr. Tooth:

Frederick Wight, who is the Director of the U.C.L.A. Art Galleries and has organized some remarkable exhibitions there, is also a painter and, because of his position, has done very little to promote his own work. On several visits to the West Coast I saw a number of his paintings, which I consider of real consequence. In my case, due to the fact that he has chosen for a number of his one-man exhibitions artists associated with this Gallery, it would have been embarrassing for both of us had I served as his agent.

Dr. Wight is on his way to London at present and I suggested that he bring some slides of his paintings for your consideration as I felt during my fairly recent visit that your Gallery was most desirable and hope that you will extend the courtesy of making an appointment with him when he calls.

I so enjoyed seeing you and hope to have the pleasure of a visit with you in New York when we reopen after our vacation - on September 6th.

Sincerely yours,

EGH/tm



DOWNTOWN GALLERY (cont'd.)

- 2 -

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1 SPENCER, Miles

Edge of the City - 25 x 29 - oil

3/53 1000

17 WEBER, Max

Three Figures, 1942 - 9 1/4 x 11 1/4 - oil

The Foot Bath, 1944 - 23 x 28 - oil

Reading, 1935 - 31 1/2 x 47 1/4 - oil

Bather, 1913 - 60 x 24 - oil

Seated Man Holding Glass - 24 x 18 1/2 - pastel

Woman's Head, 1910 - 11 3/4 x 6 3/4 - pencil drawing

Full Figure with Still Life, 1913 - 9 1/4 x 5 3/4 - pencil & ink drawing

Female Nude Kneeling - 6 1/2 x 3 - pencil drawing

Female Figure Standing 1913 - 18 3/4 x 11-7/8 - ink & wc

Reclining Figure, 7 x 10 1/8 - ink & pencil

Female Nude, Back View 1909 - 12 1/2 x 8 7/8 - conte & pencil

Female Nude, Standing 1912 - 8 3/4 x 5 3/4 - pencil drawing

Contemplation, 1946-7 - 17 3/4 x 13 - pastel on paper

Zinnias, 1954 - 24 x 20 - pastel on canvas

Still Life with Palette, 1947 - 30 x 36 - oil

3/54 5500.

Three Bathers, 1942 - 18 x 22 - oil

At the Lake, 1937 - 32 x 40 - oil

3 + ZORACH, William

45. Surf at Bay Point - 15 x 22 - wc

The Boat, c.1918 - 15 1/4 x 11 1/2 - wc

Landscape, 1926 - 14 3/4 x 22 - wc

10/46 250.-

8 RATTNER, Abraham

The Bride, 1944 - 39 3/4 x 31-7/8 - oil

Procession, 1944 - 25 x 36 - oil

Window Composition, 1952 - 25 3/4 x 36 - oil

Christ & Two Soldiers, 1945 - 32 x 25 1/2 - oil

Still Life with Shoes, 1947 - 25 1/2 x 32 - oil

Composition Head & Flowers, 1949 - 25 3/4 x 19 3/4 - oil

Pieta - 1949 - 15 x 18 - oil

Church at Gallardon - 1950 - 25 3/4 x 19 3/4 - oil

\* SHAHN, Ben

Brothers, 1946 - 39 x 26 - tempera

Pact, 1954 - 25 x 38 - tempera

Song, 1950 - 31 x 52 - tempera

Age of Anxiety, 1953 - 30 1/2 x 51 3/4 - tempera

4/46 850.-  
3/54 1200.-  
3/52 2700.-  
4/54 4000

*3/54  
4/54*

Downtown Gallery



June 15, 1966

June 15, 1966

Mr. Hermann Warner Williams Jr., Director  
The Corcoran Gallery of Art  
Washington, D. C. 20006

Dear Bill:

Naturally, I have considered the matter very thoroughly and have discussed it with the members of my small Foundation, who agreed unanimously that I should not eliminate any of the artists who were to have been represented but should certainly reduce the number of examples in view of the Hirshhorn gift as well as what I understand will be a more public service at the Phillips Gallery. The latter, as you know, has the largest single collection of paintings by Arthur Dove, Demuth, Marin, O'Keeffe as well as several by Davis, Sheeler and quite a few Webers, etc. I intend to check on the dates of the works in the two collections in order to fill in the gaps and will certainly include all the artists I had originally listed, with possible additions to fill in other gaps in order to give you the chronological development of major American artists which you desire. Thus, what you refer to as the "public relations aspect" will not be seriously affected under the circumstances.

Aaronson, I would like to clarify one point. Your reference to the \$1,000,000. cost for air conditioning sounds very odd to me not only price-wise but also it bears the inference that this absolutely essential factor is being added because of my gift. Even the smallest bar in Washington has air conditioning and certainly every public institution has had it for years and years. How can anyone attend an exhibition at the Corcoran during the summer even if he were wearing wash-and-dry clothes? The heat will dry but will simultaneously provide the wet. So, let's forget this item as an expense involved with the addition of whatever works of art I present. Okay? This also holds for the "better salaries", which have now become prevalent throughout the country in order for any museum or university gallery to obtain any staff. Have you seen the article which appeared in The New York Times making an issue of this serious problem which has hit art institutions throughout the country? I believe they mention that there were about 40 vacancies, largely in the upper echelons - museum directors and curators. In explanation they pointed specifically to the low salaries offered by the institutions, encouraging those equipped for these positions to go into university work, where as teachers or professors they get much higher incomes and fewer working hours, with the additional advantages of the various side benefits or whatever they are called. If I can locate the clipping, which I cut out from the Times I will send it to you so that your trustees may realize how fortunate they are to have a staff and that the wage brackets must be increased willy-nilly in the face of the prevailing situation. So much for that.

We are closing for the two summer months on June 30th and I am sure I will be

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# THE PARRISH ART MUSEUM

25 JOB'S LANE

Southampton, Long Island, New York 11968

TELEPHONE 516 282-2110

Director

GEORGE ALBERT PERRET

June 24, 1966

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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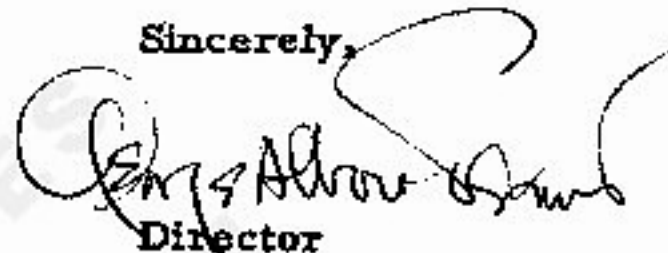
Dear Miss Halpert,

We have scheduled pick-up of the six (6) paintings by Abraham Rattner, for Wednesday, June 29th. We will schedule their return upon your return in September.

We are taking out a rider to become effective from the time these paintings leave your gallery until they are given back to your gallery in the amount of \$60,000.

Again many thanks for your very kind cooperation and the most pleasant welcome. You will be sent notification of the Reception Opening to be held on Sunday, July 3rd., and I do hope that you will find it possible to attend.

Sincerely,



Director

GAPerret/ms

Attention: Miss Halpert

The Downtown Gallery  
32 East 51st Street  
New York, New York

June 21, 1966

Hahn Brothers  
231 East 55th Street  
New York, New York 10022

Gentlemen:

Please note that, following our customary procedure, we will be closed during the months of July and August. It is therefore necessary that any deliveries you may be handling for us or any pick-ups from here be made prior to June 30th. We will reopen on September 6th.

Thank you for your attention to this matter.

Sincerely yours,

Tracy Miller

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by the day, but we manage to survive most pleasantly in our new quarters, which are ideally suited to our needs in every way. I plan to find an apartment as I am not very happy in the one I have in the same building. Accustomed as I am to such more space and full-time help, without depending on the occasional visits of the maids plus being obliged to have my dinner out practically every night as the food in the hotel is a great bore. The co-op business is not for me and I am sure that I can find a larger apartment where the landlord worries about my problems rather than I. I am communicating with several agents who can let me know when something is available and I can come to New York for a day or so when I hear of something suitable - with a real kitchen and sufficient wall space to hang many more paintings than I can in my little dump. Incidentally, you asked about Sam Kootz and I can tell you that the reason for his giving up is largely based on the fact that the very young Mrs. Hofmann, whom he married shortly before he died, decided to move the Hofmann paintings to another gallery. Since Kootz really put him on the map and depended largely on the income from the sale of his work, he decided to give up temporarily as he feels, as I do, that the art world has become much too messy and it wasn't worth giving up 16 hours every day to carry on after the many years he has spent in the field. If I did not feel as strongly as I do about my widows, I too would close the Gallery, but knowing what happens to the artists when their dealer is not dedicated and familiar with the form of promotion their work requires, I will just have to carry on.

If you will write Slonim to get in touch with me I will carry out whatever may be necessary in connection with the estate. Having had three in a row during the past few years - Weber, Davis and Sheeler - I am familiar with the intricacies involved, and so may be able to help him out on some of the tax questions. No doubt he has my original appraisal in his possession and we can work from that.

I am so happy that you are getting back to work - whether it is fixing up your home or, more important, continuing your creative field.

One of these days I will feel normal again and will write you a gay letter. Meanwhile, much love to you -



June 22, 1966

Mr. Heyward King, Registrar  
San Francisco Museum of Art  
McAllister Street at Van Ness Avenue  
San Francisco, California 94102

Dear Mr. King:

This morning Santini Brothers delivered the five paintings and drawings which you borrowed for your MASTER DRAWINGS exhibition.

As no doubt Santini will advise you, the Weber pastel entitled SEATED WOMAN arrived minus a glass and had several scratches in the lower section. Also, the Dove charcoal - despite the fact that the masking tape was intact - the glass was completely shattered and we decided not to remove this until the inspector appointed by your insurance broker sees it in its present condition and witnesses the removal of the tape and glass. We are convinced that the drawing must be badly damaged under the circumstances. Incidentally, the tape continues into the frame and, of course, the silver leaf will be removed automatically with the tape.

We are very much distressed at the condition of these very important pictures. Obviously, the Weber was packed by your San Francisco shippers minus the glass - a most unusual procedure, particularly in relation to a pastel, which needs this protection as much as the charcoal drawing by Dove.

Since the Gallery is closing for the summer on June 30th, I hope the inspection will be taken care of before that date. In this instance, it will mean not only replacement of the glass and the repair of the frame but also damage to one or both pictures and consequently a devaluation claim as well. In any event, I trust that this will be attended to promptly. Thank you for your cooperation.

Sincerely yours,

EGH/tm

P.S. If a catalog of this exhibition was published, would you be good enough to send us a copy for our records together with any printed references which may have appeared in the press. Many thanks.



F  
June 17, 1966

Mrs. Helen T. Schneider, Executive Director  
New Jersey Society of Architects  
120 Halsted Street  
East Orange, New Jersey 07018

Dear Mrs. Schneider:

Thank you for your letter. We will be happy to cooperate with you in lending a small selection of Ben Shahn's work for your forthcoming exhibition.

However, we have never had occasion in the past to carry insurance on any loans made to museums or other institutions. Our coverage ends at our "portal" and it is customary for those who borrow works of art to take care of all the expenses involved - packing, shipping and insurance, the latter continuing, of course, until the works of art are returned to us in good condition. If you can make this arrangement, you may choose what you consider most suitable for your exhibit.

Incidentally, the Gallery closes on June 30th for the annual two months vacation and will not reopen until after Labor Day. Consequently, I would suggest that you communicate with me as soon as possible.

Sincerely yours,

EGH/tm

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June 9, 1966

Mr. James Schramm  
2700 South Main Street  
Burlington, Iowa

Dear Mr. Schramm:

I just want to drop you this note to let you know that we have not forgotten you with regard to your Storrs' MODERN MADONNA. The trouble seems to be a common one - a shortage of help at the base-maker's. He calls me about every other day to say he hasn't forgotten, but...

Incidentally, since you did say that you would leave the final decision as to dimensions, etc. up to Mrs. Halpert, she felt that it would be better if the base followed the general shape of the lower portion of the sculpture, which means it will be oblong rather than square. I hope this will meet with your approval; I'm sure it will be very handsome.

As soon as we have the item in hand, we will send it on to you. In the meantime, many thanks for your patience.

Sincerely yours,

Tracy Miller



BARRY R. PERIL  
ATTORNEY AT LAW

1401 WALNUT STREET  
PHILADELPHIA 2, PA.

LOCUST 8-7777

June 27, 1966

Mrs. Edith Halpert,  
The Downtown Gallery  
Ritz Towers-Concourse  
57th Street & Park Avenue  
New York, N. Y.

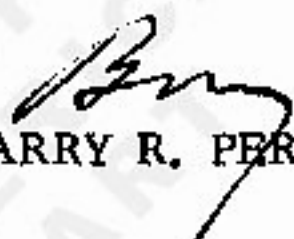
Dear Edith:

We have received a letter from the Pennsylvania Academy of Fine Arts, requesting a loan of two of our Rattner works for a coming Retrospective. This letter is simply to advise you that we are very pleased to make the works available for this Retrospective.

Both Marilyn and I hope that you might be in Philadelphia for the opening of this show and that, if your plans permit, you might spend some time with us, possibly staying over at our home for as much time as possible. In any event, we wish you to know that we would be most pleased to have you as our guest if your circumstances permit.

With kindest personal regards, I am,

Sincerely yours,

  
BARRY R. PERIL

BRP:w

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information by be published 60 years after the date of sale.



**RICHARD N. GOLDMAN & COMPANY** *Insurance*

351 CALIFORNIA STREET

SAN FRANCISCO, 94104

PHONE 981-1141

TO San Francisco Museum of Art DATE 6-27-66

SUBJECT: Damage in shipment to Downtown Gallery, New York City  
June, 1966  
"Dove"  
"Seated Woman"

Attention: Mr. Hayward King

This is to confirm notice of damage to the above charcoals and to advise that St. Paul Fire & Marine Insurance Company will have one of their representatives in New York City make contact with Mrs. Helbert, Director of the Gallery, before the June 30th, closing of the Gallery.

If you should have any questions, please do not hesitate to contact this office for assistance.

cc: Mrs. E. Helbert, Downtown Gallery, 465 Park Ave, NYC ✓

BY S. Kartel

rior to publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information by be published 60 years after the date of sale.





June 14, 1960

Mr. Norman Goske  
Sheldon Memorial Art Gallery  
University of Nebraska  
Lincoln, Nebraska

Dear Mr. Goske,

I would suggest the following as current insurance valuations:

Stuart Davis	Arch Hotel, 1929	Oil	\$11,000.-
Arthur Dove	From Trees, 1937		5,000.-
Yasuo Kuniyoshi	Spanish Soprano, 1942		10,000.-
John Marin	Pertaining to Nassau Street, 1936 W.C.		8,000.-
	Landscape Mountains, 1918		6,000.-
Abraham Rattner	Hands Upreaching, 1947	Oil	8,500.-
Ben Shahn	Trouble, 1947	Tempera	7,500.-
Charles Sheeler	Barn Reds, 1938		5,000.-
William Kerecht	Adam, 1948	Granite	4,500.-

Sincerely yours,



# MUSEUM OF EARLY AMERICAN FOLK ARTS

49 WEST 53RD STREET, NEW YORK, NEW YORK 10019 - LT 1-2474

June 23, 1966

Mrs. Edith Gregor Halpert  
Director  
The Downtown Gallery  
465 Park Avenue  
New York, N.Y. 10022

Dear Edith,

I am delighted that you will cooperate with us in the Time-Life show. Will you, please, complete and return the enclosed loan forms along with clear 8 x 10 photographs of your subjects.

I shall be in touch with you again in the early fall to arrange for transportation of your loan.

Sincerely,

Mary C. Black  
Director

MCB:mb

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



BRANCH OFFICE  
123 WILLIAM ST.  
NEW YORK CITY

INSURANCE

GEORGE P. JENKINS

**HARVEY L. SCHARY, INC.**

320 NORTHERN BOULEVARD - GREAT NECK 7, N. Y. HUNTER 7-9820

June 18, 1966

Miss Edith G. Halpert  
The Downtown Gallery  
465 Park Avenue  
New York, New York 10022

Dear Miss Halpert:

I am enclosing herewith a letter which I ask that you kindly sign and forward immediately to Mr. Freeman together with the papers that are attached thereto. I am returning for your records a photostatic copy of all of the papers involved with this claim and from this point on, Mr. Freeman must take over the claim, since he has issued the policy.

In the event you find that you are having trouble with this claim or the previous claim in the amount of \$4,000, and you are willing for the writer to induct himself into the negotiations, then the writer will be most willing to do so. I will await your further advices.

Sincerely,

HARVEY L. SCHARY, INC.

Harvey L. Schary

HLS:JLD  
Enclosure

For to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ice to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.





F

June 15, 1966

Mr. Francis J. Newton, Director  
Portland Art Museum  
S.W. Park at Madison  
Portland, Oregon

Dear Mr. Newton:

I so enjoyed your visit and was pleased that you liked the Price paintings which you saw.

Our photographer has just delivered the prints to us. These are now enclosed together with the pertinent data, which appears on the reverse side of each. The price list is enclosed\*and, if you should like to have all three or any one of the paintings sent to you for consideration and selection, we will be very glad to cooperate, particularly at this time, when the Gallery closes for the two summer months and we have no occasion to show them during that period. While we are not open during July and August all correspondence sent to this address will be forwarded to me at my summer home. However, in the event that you would like to have a shipment made to you, we can arrange this before we close on June 30th and would ask you to hold the pictures until we are ready to reopen, as there will be no one here to accept incoming crates.

I hope to have the pleasure of seeing you again when you are next in New York.

Sincerely yours,

EGH/tm

* Moonrise	\$2500.
Abstraction I	3500.
Abstraction IV	3500.

or to publishing information regarding sales transactions, researchers are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

June 13, 1966

Mr. Lester B. Arwin  
The Arwin Galleries Inc.  
222 Grand River West  
Detroit 26, Michigan

Dear Mr. Arwin:

I am sorry to be so slow in my reply, but I have been incapacitated once again and am making a slow recovery. Consequently, I have neglected my correspondence and have not as yet communicated with Don Morris and did not get around to making a choice for you of the work by younger or older artists. I am planning to start my vacation early and get myself completely fit for our reopening (directly after Labor Day). As you probably know, we are always closed during July and August, but if I am able to do so after a shorter vacation, I will work on the exhibition we discussed.

Sincerely yours,

EGH/tm

for publishing information regarding sales transactions.  
searchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
is published 60 years after the date of sale.



June 10, 1966

Miss Elizabeth F. Noon, Editor  
The Instructor  
Instructor Park  
Danville, New York 14437

Dear Miss Noon:

This will constitute permission for you to reproduce the Stuart Davis painting *TOURNOS*, 1954, an oil owned by the Munson-Williams-Proctor Institute, in view of the fact that they have given their consent and agreed to supply you with a transparency. Our credit line should read "Courtesy of The Downtown Gallery".

As to the O'Keeffe *AUTUMN LEAVES*, the only one who can give you permission to reproduce that is Georgia O'Keeffe herself. You can write to her at her home address, which is simply Abiquia, New Mexico.

Thank you for your interest and the copies of *The Instructor*. We will certainly appreciate seeing the one in which the Davis is reproduced, when it is published.

Sincerely yours,

Tracy Miller,  
Secretary to Mrs. Halpert

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

*The Corcoran Gallery of Art*  
*Washington, D. C. 20006*

HERMANN WARNER WILLIAMS, JR.  
DIRECTOR AND SECRETARY

June 28, 1966

Mrs. Edith Gregor Halpert, Director  
The Downtown Gallery, Inc.  
465 Park Avenue  
New York, New York

Dear Mrs. Halpert:

I have forwarded your most recent letter to Mr. Williams in Maine and have requested that he advise me as to his plans. I rather assume that he will contact you directly but I will stand ready to contact you myself if this is his preference.

Unfortunately, I was unable to decide promptly just how to advise Mr. Williams of your plans since the mail to Ocean Point, Maine is not the most rapid service available.

Hoping that among the three of us we can make a convenient arrangement for both you and Mr. Williams I remain,

Sincerely yours,

*Bill Kennedy*

Wm. T. Kennedy  
Secretary to the Director

tms

Not to publishing information regarding sales transactions, searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be published after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



TIME-LIFE BOOKS, TIME & LIFE BUILDING, ROCKEFELLER CENTER, NEW YORK 10020, JUDSON 6-1212

Editorial Offices

June 23, 1966

Mrs. Halpert  
Downtown Gallery  
465 Park Avenue  
New York, New York

Dear Mrs. Halpert:

The Time-Life Library of Art is presently preparing a volume entitled The World of Marcel Duchamp. It will have 64 color illustrations, many of which will appear in a picture essay on the 1913 Armory Show.

We would like to include one transparency (or have photographed) of Stuart Davis' watercolors shown in the Armory Show:

Babe La Tour, 1913  
Dance, 1912  
Servant Girls, 1913

We would like to photograph one of the above some time next week.

Sincerely,

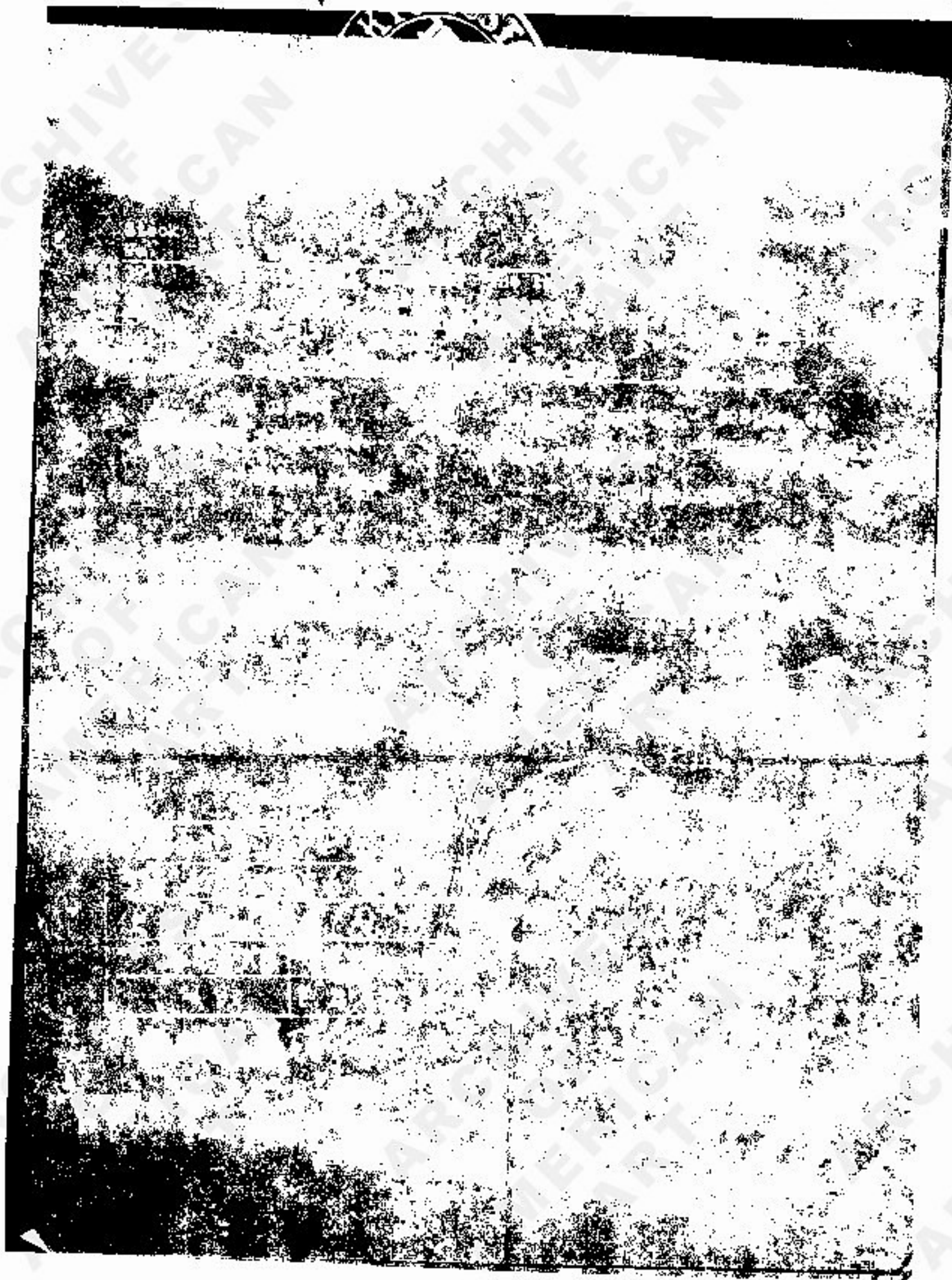
*Iris Unger*  
Iris Unger

For publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or publisher is living, it can be assumed that the information is published 60 years after the date of sale.



[encl. 6-22-66]

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.







## JEFFERSON GALLERY

7917 IVANHOE AVENUE  
LA JOLLA, CALIFORNIA  
92037

15 June 1966

Mr. Tracy Miller  
The Downtown Gallery  
465 Park Avenue  
New York, New York 10022

Dear Tracy,

Thanks for your recent communications regarding the recent show we had from the Downtown Gallery. I am sorry I have not attended to these matters earlier but I have been quite caught up with recent activities of the California Arts Commission and our battles against the inventory taxes in the state of California as applied to works of art on consignment. We sent everything back but the two Morris oils as you noted in your letter of June 10th. These two paintings have been sold. There is very good solid interest in two of the John Storrs pieces, Le Sargeant de Ville and Opposing Forms. We returned these with the shipment because we too are closing for the summer (for the first time) and were anxious to get all things back to their respective owners before we departed. The action on the Storrs' probably will not take place until early Fall as it involves the director of the Fine Arts Gallery in San Diego and he will be travelling in Europe for most of the summer. Will keep in contact with you regarding the Storrs pieces.

I felt we got very good press on the show and that it was quite an important show for this area. The response unfortunately did not rise to our expectations. I felt there were a number of works in that show that should have gone into public and private collections out here. As far as public collections, and locally the La Jolla Museum of Art, which dreadfully needs some good pieces in their collection, we were finally honored with a visitation from the director of the La Jolla museum, Don

AK  
FYI

June 16, 1966

Village Newspaper Service  
P. O. Box 146  
New York, New York 10014

Attention: H.F. Lazarus

Dear Sir:

As the Gallery will be closed during the summer and I will be away, would you be good enough to discontinue delivery of the New York Times to me at 749 Washington Street after the June 30th issue.

We will contact you when we reopen in the Fall as to resumption of service.

Many thanks for your attention to this matter and for the promptness and excellence of your service to date.

Sincerely yours,

Tracy Miller

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.



*Wm*

June 16, 1966

Mr. Kneeland McNulty  
Curator of Prints and Drawings  
Philadelphia Museum of Art  
Parkway at 26th Street  
Philadelphia, Pennsylvania 19101

Dear Mr. McNulty:

Many thanks for the two catalogs, which have just arrived and are most impressive indeed. I am sure that Shahn will be very pleased with one of similar character.

If you will give me a short advance notice relating to your forthcoming visit in September, I will make sure that I have all the material available for your inspection. It will be so nice to see you.

Sincerely yours,

EGH/tm

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information by be published 60 years after the date of sale.

June 15, 1966

Mr. Edward B. Henning  
Curator of Contemporary Art  
Cleveland Museum of Art  
East Boulevard at Bellflower Road  
Cleveland 6, Ohio

Dear Mr. Henning:

Congratulations on your Golden Anniversary.

I have been reading with interest the various reports relating to the exhibition. Is it possible to obtain a catalog for our records? I believe that several of the artists on our roster (see below) are no doubt included and we make a practice of recording all the exhibitions in which each painting or sculpture, etc. has appeared. Now that we have promised our archives to the Smithsonian Institution, we certainly want to add the most recent information as well.

We will be closed during the months of July and August and I hope that in the Fall we will have the pleasure of seeing you and the opportunity of showing you some of the other "masters" who are not represented in your collection.

Sincerely yours,

EBH/tm



The Downtown Gallery  
465 Park Avenue  
New York, New York 10022

June 13, 1966

The following paintings (all oil) by Miles Spencer are being loaned by The Downtown Gallery to the Guild Hall in East Hampton, New York for their exhibition (July 19 - August 9) and they have agreed to store them and maintain the insurance until we notify them that the Gallery has reopened in September.

#36 Abstract Study, 1922

dg Downtown New York, 1922

dg Studio Table, 1925

dg New Ice Plant, 1927

3 Blast Furnace, 1953

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by the published 60 years after the date of sale.

"old hundred"

THE LARRY ALDRICH MUSEUM FOUNDATION, INC.

Main Street, Ridgefield, Connecticut

Telephone: 438-4519

June 10, 1966

Dear Mrs. Halpert:

We appreciate very much your generosity in loaning us the two Stuart Davis' for The Brandeis University Creative Arts Awards tenth anniversary show this spring. The exhibition has been very successful and would not have been without your wonderful cooperation.

Santini Brothers are beginning to plan the return of the works now, and will be contacting you soon to make the arrangements.

Again, our sincere thanks to you.

Cordially,

*Dorothy Mayhall*

Dorothy Mayhall, Director

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by the published 60 years after the date of sale.



# *The Corcoran Gallery of Art*

*Washington, D. C. 20006*

HERMANN WARNER WILLIAMS, JR.  
DIRECTOR AND SECRETARY

METROPOLITAN 8-3211

June 17, 1966

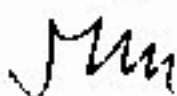
Mrs. Edith F. Halpert  
Downtown Gallery  
465 Park Avenue  
New York 22, New York

Dear Edith:

From the prints which were selected, we have chosen to buy Shahn which we feel will be a significant addition to the collection. We have decided to apply Tracy's contribution toward the purchase of the work, making up the balance ourselves.

We are returning the other works.

Warmest regards,



James Harithas  
Curator

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June 17, 1966

Mr. Waldo Rasmussen  
Director of Circulating Exhibition Program  
Museum of Modern Art  
11 West 53rd Street  
New York, New York 10019

Dear Mr. Rasmussen:

Someone has recently called my attention to the fact that you are planning to send more than 100 works by 35 artists on tour, including various countries in Europe and the East.

Are all of these works to be chosen from the Museum's collection or are you planning to borrow others for inclusion? If the latter, perhaps you would be interested in referring to the Gallery roster to ascertain whether you would like to include any of the artists whose names are listed below. Won't you please let me know.

Sincerely yours,

EGH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



June 22, 1966

Mr. Eugene B. Adkins  
2112 East 60th Street  
Tulsa, Oklahoma 74105

Dear Mr. Adkins:

Thank you for your letter.

The O'Keeffe painting, NEW MEXICO - NEAR TAOS, belongs to me personally and is part of a collection I am planning to present to a museum. I made arrangements to go over the entire list with the Director of the institution before the actual presentation. It is understood that I may reduce the number of paintings per artist, but cannot commit myself until the final selection is agreed upon.

If the painting will be available, I will communicate with you when the Gallery reopens after our two months summer vacation - early in September.

Sincerely yours,

EGR/ta

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

*Letter to Mrs. Biddle*

June 22, 1966

Miss Lois A. Bingham, Chief  
International Art Program  
National Collection of Fine Arts  
Smithsonian Institution  
Washington, D. C. 20560

Dear Lois:

Although I wrote to you, using the correct address, etc. (on May 31st) I have received no reply and assume that you are not in Washington, but am taking another chance in the hope that you may have arrived by this time - although I assume that someone in your office takes care of the mail in your absence.

Naturally, I am disturbed about the fact that the consignment may be returned at a time when no one is on the premises. The entire staff will be away, certainly until about July 20th or later and no one will have access to the Gallery. The building, I know, will not assume the responsibility of accepting works of art, having no storage space available. Please let me know before June 30th of the specific plans. I am also hoping to get the complete itinerary of the show and whatever clippings there are of the reviews, etc.

Meanwhile, my very best regards.

Sincerely yours,

EGH/tm

view to publishing information regarding sales transactions, consent is not responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



*Extra copy*

Honolulu Academy of Arts

OFFICE OF THE DIRECTOR

800 SOUTH BERETANIA STREET, HONOLULU, HAWAII 96814. TELEPHONE 522-5223

9 June 1966

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Mrs. Edith Halpert  
The Downtown Gallery  
465 Park Avenue  
New York, New York 10022

Dear Edith:

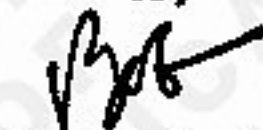
So many thanks for your good letter of June 6th. I am glad that you are keeping Isami's paintings. From something you told me about the pictures he sent to his last show with you, I gathered the impression that you had felt that they would be very hard to move. This should teach me: my impressions are invariably wrong.

I am glad too that you are sending some pictures to Blanche Doi, and I know she will be very happy about this. Thanks for the information about the AMERICAN LANDSCAPE exhibition. That is a real tribute to Isami, and I know the thanks belong to you. I'll tell Blanche.

It was so good to see you in New York. Don't call Peter my "equally charming son": he leaves his father far in the shade!

With all best greetings from us all,

As ever,



Robert P. Griffing, Jr.

*Return:*

Hillside Farms, 1961, oil  
Cloud Shore, 1964 "  
Misty Kauai, 1965 "  
Blue Kauai, 1965 "

RPG:sy

not to publishing information regarding sales transactions,  
members are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

June 22, 1966

Mr. Sinke  
Santini Brothers  
447 West 49th Street  
New York 10019

Dear Mr. Sinke,

On Friday, Ollendorff will be making a pick-up for the Milwaukee Art Center. Will you please release to them Mitchell Siporin's "Gangster's Funeral", water color, 1957 (Box #5 - S35). All charges should be billed to:

Milwaukee Art Center  
750 N. Lincoln Memorial Drive  
Milwaukee 2, Wisconsin.

Sincerely yours,

Howard Rose



June 22, 1966

McGraw-Hill Book Company  
Box 404  
Hightstown, New Jersey 08520

Gentlemen:

I am returning the enclosed statement and ask that you  
check your records to be certain that this was meant  
for The Downtown Gallery.

I can find no record of our having ordered anything  
from you or received a book or a bill in some time.  
As we moved to the above address over a year ago and  
you are still addressing us at 32 East 51st Street,  
it would seem that an order placed on 5/12/66 would  
have borne this new address.

If I am mistaken, please let me know what the item  
was in order that we may take care of the matter.  
Thank you for your cooperation.

Sincerely yours,

Tracy Miller

June 24, 1966

Prentice-Hall Inc.  
Executive Offices  
Englewood Cliffs, N.J. 07632

Gentlemen:

Finally, the photographer delivered a print of the collage entitled THE CRITIC by Arthur Dove.

The artist's estate and The Downtown Gallery control the reproduction rights and we are permitting you to include this in your textbook on art appreciation and for no other purpose.

Sincerely yours,

EGH/tm



JAMES S. SCHRAMM POST OFFICE BOX 727 BURLINGTON, IOWA

June 20, 1966

Dear Edith:

Every morning at breakfast Do says, "Well, I wonder if the Modern Madonna will come today." Though we can hardly wait, we do understand the difficulty in getting almost anything done these days.

Thanks so much for your June 17 letter of reassurance. We know you are doing everything you can to expedite and eager as we are, we are of course willing to wait to get a proper base for the sculpture.

The last time we were in New York, the air pollution kept me off the streets and in our air-conditioned room so much that I fail to look forward with a great deal of pleasure to returning to your fair city. However, we shall of course be coming back and you may be sure we will see you.

Do joins in affection and greetings.

Sincerely,

  
James S. Schramm

djs

Edith G. Halpert, Director  
The Downtown Gallery  
465 Park Avenue  
New York, New York 10022

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 21, 1966

Mr. Stefan Munsing  
National Collection of Fine Arts  
Smithsonian Institution  
Washington, D. C. 20560

Dear Mr. Munsing:

In going through our consignment records, I note that your AMERICAN LANDSCAPE exhibition closed on the 19th. You are probably aware, but I thought I'd better point out anyway, that we close for the season on June 30th. I assume that arrangements are being made for the return of the items prior to that time, but thought I'd better check with you as to who will be handling the return in case I have to prod the shippers.

Thanks for your attention to this - and I look forward to seeing you when next you are in the city, be it soon before we close or in the Fall, when we reopen on the 6th of September.

Sincerely yours,

Tracy Miller



June 27, 1966

Mr. Norman Hirschl  
Hirschl and Adler  
21 East 67th Street  
New York, New York 10021

LES-8810

Lasser  
TE 1-7427

Dear Mr. Hirschl:

I had left word for you via telephone today, but it occurred to me that I'd best send a covering note as well.

The lady who owns the Gilbert Stuart we sent up to you is really driving us crazy with her impatience and Mrs. Halpert finally had to promise her that we would have either a yes or no answer for her by tomorrow.

Would you be good enough to give us a call in the morning and let us know. Many thanks for your trouble.

Sincerely yours,

Tracy Miller,  
Secretary to Mrs. Halpert

P.S. If it is "No", would you return the painting to us tomorrow so we can get it back to her.

For to publishing information regarding sales transactions, neither are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 17, 1966

Mr. Jerome Klein  
MD Publications Inc.  
30 East 60th Street  
New York, New York 10022

Dear Mr. Klein:

As I mentioned previously, I will be very glad to cooperate with you in connection with the book you have under consideration. However, it would be necessary to arrange the meeting before June 30th, when we close for the two summer months. I am about to leave for Nashville, Tennessee, where I am scheduled for a lecture and expect to be back at the Gallery Tuesday afternoon, June 21st, and would be glad to make an appointment with you any weekday before the 30th of the month. May I therefore suggest that you phone me early in the week to make a specific date. It will be nice to see you and Mrs. Klein again.

Sincerely yours,

EGH/tm

not to publishing information regarding sales transactions, nor to publishing information regarding the obtaining of permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is correct. It can be assumed that the information is correct by the publisher 60 years after the date of sale.



June 21, 1966

Members Gallery  
Albright-Knox Art Gallery  
Buffalo 22, New York

Gentlemen:

In checking through our records preparatory to closing the Gallery for the usual two months summer vacation we note that you have on consignment from us two works by Tseng Yu-Ho and one each by Isami Doi, William Dole, George L.K. Morris, Abraham Ratner and Edward Stasack.

As I do not know what your plans may be in connection with the return of these items, I am writing you now to let you know that we will close on June 30th and therefore the shipment must be made in order to reach us prior to that date or be held until we reopen for the new season on September 6th.

Many thanks for your cooperation.

Sincerely yours,

Tracy Miller

der to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

# THE HIGH MUSEUM OF ART

1280 PEACHTREE STREET N.E. / ATLANTA, GEORGIA 30309 / telephone 876-8232

GUDMUND VIGTEL, Director

June 22, 1966

Ex H. ant

Mrs. Edith Gregor Halpert  
Director  
The Downtown Gallery  
465 Park Avenue  
New York, New York 10022

Dear Edith:

Thank you very much for your nice letter of May 31st where you say that you would be willing to lend us material for our sales exhibition in December. The artists we would like to feature would be people like: ~~Kuniyoshi~~ Osborn, ~~Spencer~~, Storrs, Zorach, Demuth, Marin, ~~O'Keeffe~~, Stella, and Tseng Yu-Ho.

Needless to say, we are interested in people like: Davis, Dove, Sheeler, Weber and Hartley. The problem is that we need to keep the price range within a maximum figure which should be, I believe, \$5,000. I realize that this will seriously limit the exhibition. On the other hand, we want to see some of these things bought by the Atlanta public.

In looking into our past correspondence, I noticed our exchange of letters in March about the possibility of someone giving us a work by Edward Stasack. I suppose it went down the drain since nothing more happened.

Some time ago we discussed briefly the possibility of persuading Mr. Lane to show his collection here some time in the future. Do you think that something like this could still be worked out?

I imagine this letter catches you at the worst possible moment when you are off to your hide-a-way in Connecticut. I shall patiently await your reply.

With best wishes,

Sincerely yours,

*Vig*  
Director

GV:ab

due to publishing information regarding sales transactions, senders are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



For to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

See Martin

Ferringer - Manhattan Subject, 1951 (Oil)  
15x22

Brown Young Bandw 1952 48x35 (O)  
Bird Working 1953 28x22 (T)

Hartley Crow of Rethms 1941-2 28x22 (O)

Kuhn Green Apples 1935 125x30 (O)  
Acrostic Blues 1947 12 1/2 x 24 1/2 O



June 23, 1966

Dr. Edda Fonda  
Fratelli Fabbri Editori  
91, Via Mecenate  
Milan, Italy

Dear Dr. Fonda:

Thank you for sending me the color transparency of the Stuart Davis painting.

In reply to your question regarding the appropriate museum, I can give you the name of one specializing in jazz. This is the New Orleans Jazz Museum, 1017 Dumaine Street, New Orleans, Louisiana. The Director of this institution is Mr. Clay Watson.

Also, you asked about the Ben Shahn series of brush drawings relating to Louis Armstrong. This series comprises 37 drawings produced during 1956, of which we have in our record book photographs of almost 30. Some of the pictures have been sold and we have others in our possession. If you would like to have us order prints of the photographs, we will be glad to do so and supply all the pertinent data as to title, size and name of owner. Because these pictures are all in black and white, there are no Ektachromes, merely regulation photographs, the majority 8 x 10" in size. The photographer charges \$1.50 for the prints and, if you are interested, I would suggest that you communicate with me immediately, as the Gallery closes for the summer months on June 30th and will not reopen until September 6th. Also, the photographer will probably take a vacation. ~~Anyway,~~ sorry, but we do not have a catalog illustrating the work of all our artists, whose names appear below on this letterhead, but we will be glad to put you on our mailing list to receive the catalogs of one-man exhibitions, each of which has a single reproduction. Of course there are numerous retrospective exhibition catalogs published by museums on the majority of the artists listed. Many of these catalogs are fully illustrated, some in color as well as black and white. In the Fall, when the Gallery reopens I will see whether we have enough duplicates of these to send copies to you. Meanwhile, I send my best regards, and I look forward to a reply from you shortly.

Sincerely yours,

EGH/tm

for publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information will be published 60 years after the date of sale.



Sailors Hall

43 COMMONWEALTH AVENUE

6-11-66

267-0777  
Deant Edith;

I have been so sick  
in that everything goes out with  
before this. It was so good to  
hear from you; of course, as I



NEW YORK STATE EXPOSITION  
SYRACUSE, N. Y. 13209

HAROLD L. CREAL  
DIRECTOR

HELEN B. VANDERVORT,  
DIRECTOR, ART AND HOME CENTER

June 14, 1966

Mrs. Edith Halpert  
The Downtown Gallery  
465 Park Avenue  
New York, New York

Dear Mrs. Halpert,

The New York State Council on the Arts has asked me to organize a special loan exhibition titled 125 Years of New York State Painting and Sculpture in celebration of the 125th Anniversary of the New York State Fair to be shown for one week, from August 30th through September 5th, 1966.

The survey will highlight New York State painting and sculpture from the mid-nineteenth century to the present. The artists to be represented will be those who have been identified with New York State on the basis of outstanding creative achievement during their residency in the State.

The exhibition will be held in the Art and Home Center, an attractive and dignified permanent building, which also houses an excellent photographic exhibition from George Eastman House. Every precaution will be taken for the care of works and there will be guards on duty at all times.

We want to assemble the finest show possible and we would like to borrow from your collection Charles Sheeler: Industrial Forms. The New York State Exposition will, of course, bear all expenses of packing and transportation both ways and its special insurance policy will cover works in transit and on exhibition. Loans will be received between August 15th and 19th, during which time special attention will be given to their unpacking, and they will be returned the week immediately following the close of the show.

"One Hundred and Twenty-five Years of History Making"

August 30 - September 5, 1966

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



June 27, 1966

Mr. Hayward King, Registrar  
San Francisco Museum of Art  
McAllister Street at Van Ness Avenue  
San Francisco, California

Dear Mr. King:

Pursuant to our letter of last week regarding the damages to works of art returned by you, I am now sending you a photograph of the Dove ABSTRACTION UNTITLED, showing exactly the condition in which it arrived here.

Sincerely yours,

Tracy Miller,  
Secretary to Mrs. Halpert

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

# THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, Director  
By appointment only

465 PARK AVENUE  
NEW YORK, N. Y. 10022  
Telephone: Plaza 3-3707

June 15, 1966

Mr. Harvey L. Schary  
320 Northern Boulevard  
Great Neck 7, New York

Dear Mr. Schary:

The enclosed correspondence is self-explanatory.

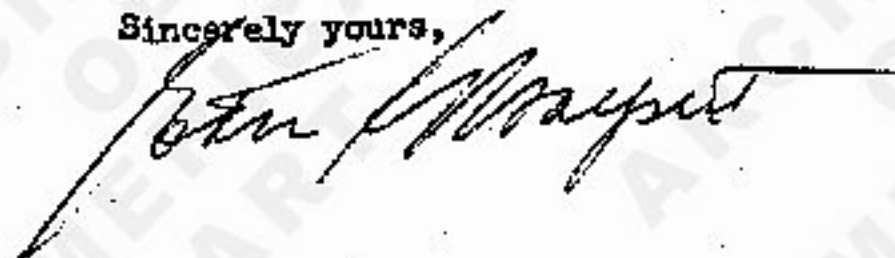
Mrs. Lee brought in the sculpture several days ago, but now I have discovered that the artist, Abbott Pattison, cannot stop off at the Gallery as he has a commitment as instructor at the Skowhegan School of Art, which is in Skowhegan, Maine. Consequently, he will not be able to attend to the repairs and we will be obliged to refund \$600. to the Lees and wait until the Fall to ascertain whether or not they will accept it after Pattison makes the repair or perhaps it might be possible to induce the Lees to select a substitute. Meanwhile, we have lost two sales - one for \$4000. and the other for \$600.

Would you be good enough to return the papers to me at your earliest convenience and let me know what action we are to take.

Also, I must send a check to Mr. Freeman very shortly as the account is long overdue - and will have to explain most tactfully about the changes we plan to make to reduce our annual insurance bills.

Thank you for your cooperation.

Sincerely yours,



EGH/tm

DAVIS • DOVE • KUNIYOSHI • MORRIS • OSBORN • RATTNER • SHAHN • SHEELER • SPENCER • STORES • WEBER • ZORACH • HARNETT  
BRODERSON • DEMUTH • DOI • DOLE • HARTLEY • MARIN • O'KEEFE • OTTESEN • PRICE • STASACK • STELLA • TSENG YU-HO

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Department of Memphis Park Commission

## BROOKS MEMORIAL ART GALLERY

Robert J. McKnight, Director

Overton Park  
Memphis, 12  
Tennessee  
274-5798

June 20, 1966

Miss Edith Alperin  
Downtown Gallery  
465 Park (Ritz Concourse)  
New York, New York

Dear Miss Alperin:

The committee for ART TODAY met last evening and authorized me to write to you in regard to Mr. Carroll Cloar's and my visit to your gallery two weeks ago when we inquired about the feasibility of sending art works to our exhibition, in honor of the gallery's fiftieth anniversary, opening the first of October.

As stated to you earlier, the ART TODAY organization intends to purchase \$10,000 of art works for the gallery and hopes to induce local citizens and industries to make other purchases.

We would like to have 8 x 10 glossy prints of the pictures, if possible, for our catalogue. We would appreciate having these any time from now until the first week of September in order to prepare the catalogue for the opening. Please state how you want your credit line to read. Please do this even if you do not send a photo as you know the catalogue is distributed to museums here and abroad and to catalogue services.

We, of course, pay packing, shipping and insurance. Unless you prefer to ship yourself, Budworth will pick up the pictures about the 20th of September.

We would appreciate it if you could permit us the following:

Ben Shahn	entitled	BYZANTIUM IN ISREAL	9000.-
Tseng Yu-Ho	entitled	DRAGON LAND	1800.-

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June 23, 1966

Mr. Jacob Schulman  
38 North Main Street  
Gloversville, New York

Dear Jack:

I hope you will forgive me for disappearing during your visit. I did not realize that you were in a hurry and feel very bad about missing the opportunity of spending more time with you. When I return after Labor Day, I expect to function normally again as I plan to devote the entire summer to a real vacation - the first in three years.

I checked with the Business Manager and find that there has been no bill from George J. Dorfman and Company. Although the Gallery will be closed during July and August, all mail sent to me at this address will be forwarded to my summer home. I, in turn, will forward it to Mr. Lazarow - your bill, that is - who will take care of it promptly, I am sure. I hope you and the family have a delightful summer.

My very best regards.

As ever,

EGH/tm

for to publishing information regarding sales transactions, speeches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be published after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



SAINT OLAF COLLEGE • NORTHFIELD • MINNESOTA



June 13, 1966

Mrs. Edith Halpert  
The Downtown Gallery  
465 Park Avenue  
New York, N.Y. 10022

Dear Mrs. Halpert:

The two crates containing the Ben Shahn Show arrived in good condition and in time for our exhibit.

Unless I receive further instructions I will return these to you (REI express prepaid) at the end of the month.

Thank you again.

Sincerely,

Arch Levan

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

...

Unfortunately here in Milan we were not able to find out either their location or the person to whom they belong.

Could you please advice us where to apply in order to have Ektachromes of them and also give us information about other paintings and drawings by American authors; dedicated to jazz?

If the Downtown Gallery already possesses such material (as the Ektachrome we are enclosing herewith that we took from a book), please make yourself a choice of interest and send us Ektachromes of this material with the relative conditions of reproduction.

We would also like to have a catalogue of your Gallery. Please mail it to us, if possible.

Thanking you very much in advance, for your kind attention and cooperation, we remain, with sincere regards,

Yours faithfully  
Fratelli Fabbri Editori  
(dr. Edda Fonda)

*Edda Fonda* *Fabbri*



June 17, 1966

Mr. James S. Schramm  
P. O. Box 727  
Burlington, Iowa

Dear Jim:

I suppose you must think we have gone batty or something. Believe it or not, we are still waiting for Sculpture House to pick up your MODERN MADONNA together with two other sculptures for which we have requested bases. Evidently one of their men is on vacation and, although we offered to deliver the smaller sculptures to them, we cannot seem to get their cooperation.

If we get no attention by the first of next week, we will make arrangements with another organization with which we are not as familiar, but it will be a matter of closer supervision and we will be glad to take care of this.

It was a great pleasure to see you and Do and now that we invalids are in better form I hope that we will meet more frequently in the future. Meanwhile, my very best regards.

As ever,

EGH/tm

June 10, 1966

Mr. Tetsuo Kojima, Director  
Nihonbashi Gallery  
1,3-Chome Nihonbashi-tori  
Chuo-ku, Tokyo, Japan

Dear Mr. Kojima:

I have been ill and away for a time and was very glad to find on my return that your payment of \$11,225. had finally cleared through our bank. I was happy to report this to Mrs. Kuniyoshi who, as I advised you originally, was the owner of all the items consigned.

The bookkeeper called my attention to the fact that the total of the two invoices amounts to \$11,825., leaving a balance of \$600. Evidently there was some error in the addition of the following:

Invoice #10630	\$11,285.
" #10794	540.
	<hr/>
	\$11,825.

Also, four of the five items we missed in the return shipment were later reported as sold. This refers to Invoice #10794, but the drawing entitled STUDY FOR "THE LAST ACT" was evidently omitted from the shipment. Would you be good enough, therefore, to check your stock and ascertain whether this had been mislaid.

I hope that you will take care of the \$600. balance as soon as possible so that this rather unfortunate matter can be finally closed. We are advancing the money to Mrs. Kuniyoshi as she is going abroad for the summer and needs all of it immediately. I will be most grateful for your cooperation and, in this instance, prefer working with you directly.

Sincerely yours,

EOH/tm

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NEW BRITAIN MUSEUM OF  
AMERICAN ART

CHARLES B. FERGUSON  
DIRECTOR

MRS. LOIS L. ICE  
ASSISTANT DIRECTOR

June 15, 1966


*for file*

Miss Edith Halpert  
The Downtown Gallery  
465 Park Avenue  
New York 22, N.Y.

Dear Miss Halpert:

This is to advise you that at a meeting of the Art committee, held on Tuesday, June 14th, 1966, it was voted to purchase the following works:

Abraham Rattner's "God's Light"  
\$125.00 less 10% \$112.50  
Ben Shahn's "All That is Beautiful"  
\$225.00 less 10% \$202.50

 I am returning the other three prints to you today. We shall forward you our check in the near future. Let me say how delighted I am to add two more distinguished names to our growing collection. I shall be in touch with you about a Charles Sheeler in the near future.

Cordially,

*Charles B. Ferguson*  
Charles B. Ferguson

CBF/h

June 13, 1966

Mr. M. Lowell Harman  
A.C.A. Heritage Gallery  
63 East 57th Street  
New York, New York 10022

Dear Mr. Harman:

As we are making preparations for closing the Gallery for the two summer months (July and August) we are very eager to settle all our accounts with the artists before June 30th. Mrs. Weber has asked for a complete sales report, which has been completed for her and we note that you have made no payment after the initial check we received some months ago. Do you think you can manage to pay the balance so that we may clear our records accordingly. Incidentally, we paid the restoration charges, which were considerable and we too would like to have the refund.

I will be most grateful if you will send us a check for the balance due us. Many thanks for your cooperation.

Sincerely yours,

EGH/tm

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X

June 13, 1966

Dr. David W. Scott, Director  
National Collection of Fine Arts  
Smithsonian Institution  
Washington, D. C. 20560

Dear David:

Thank you for your charming letter. I enjoyed my visit with you and Walker, the excellent lunch and, as always, your spirit of dedication to American art. It makes me feel so secure about the future, with the bridle in your hands. Of course I missed Tiersa very much and hope that we can get together in the near future. It would be wonderful if you and Tiersa could spend a few days with me in Newtown, as I am eager not only to see you both, but also to show off my pre-Revolutionary house and some of the contents. As soon as I resume driving my car, I will bring in the Shaker artifacts so that you may make a personal choice of the worm gears which will fit in with your overall plans. As to the Sheeler PLUMS ON PLATE, 1910 and THE GOLDEN GATE, both of which we had tentatively promised to hold for other enthusiasts - or I should say earlier visitors to the exhibition, as soon as I get word from the estate lawyer and we meet to discuss prices, I will send the information on to you. With my weakened condition, I can't wait for the Gallery to close, but expect to be on tap until the end of June, extending my weekends during the rest of this month. Will you therefore let me know when you plan to come so that I can arrange my time accordingly.

With fond regards to you and Tiersa.

As ever,

EGH/tm

P.S. We still have the Merry-Go-Round waiting for your approval to have Terken make the repairs before the gift is delivered to you. If you would prefer to have it as is now, I would suggest that someone pick it up with the photograph in the event that you would like to have the repair made under your supervision. I am also trying to revive our insurance claim in the hope that we can get some form of settlement for the breakage incurred in shipping. This has become a real curse in the art world, as we have just had two sculptures returned because of breakage in transportation, despite the most careful packing.



**Ciranna**  
stampe - disegni - libri

Via Gastone Pisoni, 2 Telefono 653.393 - MILANO (112)

Milan, le 18 Juin 1966

M.me Edith Gregor Halpert  
c/o "The Downtown Gallery"  
465 Park Avenue - New York

Chère Madame Halpert,

je vous remercie pour votre lettre datée 15 Juin; j'avais également reçu votre lettre du 8 Juin qui s'était croisée avec la mienne de deux jours avant.

Je vous rend la copie de votre facture n° 10890; mais j'aurais aimé mieux avoir reçu la facture "officielle", c'est-à-dire pour 721- dollars. En tout cas j'ai tout réglé; quant au montant officiel, j'ai ordonné le règlement le 1er Juin. Je ne saurais pas vous dire quand vous recevrez cette partie, parce que le procédé officiel est lent.

Je vous ai envoyé quelques affiches et quelques catalogues par poste ordinaire. Quant à la presse, le seul journal qui s'est occupé largement de l'exposition c'est "La Notte"; je vous ai envoyé également un exemplaire de l'article paru pour l'occasion. Quelques autres ont seulement mentionné l'événement et je ne les ai pas gardés.

J'espère bien avoir le plaisir de vous revoir à New York. Entretemps je vous souhaite les meilleures vacances et je vous prie d'agréer, chère Madame Halpert, l'expression de mes sentiments toujours bien cordiaux.

Alfonso Ciranna





# NIHONBASHI GALLERY



1-3-CHOME NIHONBASHI-TORI CHUO-KU TOKYO JAPAN  
DIRECTOR T. KOJIMA TEL. (271) 5995 8628

June 22, 1966

Miss Halpert  
Director  
The Downtown Gallery

Thank you for your letter of June 10.

I am very sorry to hear that you had been ill. I hope you recovered quite well now.

Enclosed herewith are copies of the invoices sent to you when we returned you 39 Kuniyoshi's works unsold here in Tokyo.

With regard to (the Study for "The Last Act", 1949, Drawing \$1,000). We are sure having sent the same to you together with the rest of works, as I wrote you in my letter of October 29, '65.

As far as four lithographs, Carnations 1927, Check Cloth (Fruit in Basket) 1927, Fruit in White Bowl 1927, Grapes Pears and Cigars 1931, the amount of \$540 of those lithographs was actually included in the \$11,225.

Please compare with the copies of invoices enclosed with the copy of the bill of August 20 you sent us.

You will find "The figure in Mask", 1950 \$600, in the bill to us which actually we returned to you, and you will find the same in the invoices from us to you.

not to publishing information regarding sales transactions,  
neither are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
substantiated after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
is published 60 years after the date of sale.

CHAS. A. BAUER  
PERKINS ROAD - WOODBRIDGE  
NEW HAVEN 15, CONNECTICUT

June 15, 1966

Mrs. Edith G. Halpert  
The Downtown Gallery  
465 Park Avenue  
New York, New York 10022

Dear Mrs. Halpert:

This is in response to your letter of May 31, concern-  
ing my Spencer, Sheeler and Marin paintings.

I do still have them.

I am quite happy with them.

I have not been thinking of disposing of any of them —  
but every man has his price!

I believe they are in good condition.

As you know, the Sheeler has been in many first-rate  
shows and the Spencer is currently at the Rhode Island  
School of Design in the show organized by the University  
of Kentucky Art Department.

In any event, it was quite nice to hear from you again.

Sincerely yours,

*Charles A. Bauer*

Spencer	-	S. Namath	O. 662	12x16"
Sheeler		Caterach	O 6611	11/49
Marin		A Composing W.E. DG11		11/47 (2d rt)
		Cape Split #1, Me.		7/47

rior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
archivist is living, it can be assumed that the information  
may be published 60 years after the date of sale.



June 9, 1966

Mr. J. Thomas Jefferson  
Jefferson Gallery  
7917 Ivanhoe  
La Jolla, California

Dear Tom:

Apparently through an error on the part of someone on your staff, the crates you are returning to us were addressed here rather than to Budworth, the packers who handled the shipment and who, of course, will handle the unpacking. As you know, we have no facilities here for unpacking any shipment of this size. We have had the truckers forward the crates there.

I am writing this just so there will be no misunderstanding as you will receive a bill for Budworth's services, of course.

I hope the show pleased you. We appreciated the clippings you have sent very much indeed.

With my best regards.

Sincerely yours,

Tracy Miller

rior to publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.



June 16, 1966

Mr. Howard Rose  
The Downtown Gallery  
465 Park Avenue  
New York, N.Y. 10022

Dear Mr. Rose:

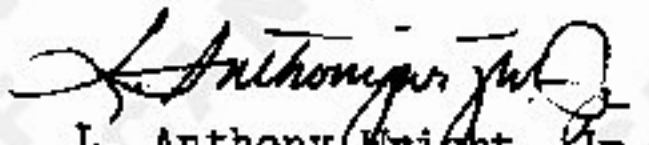
In reply to your letter of June 14, this will confirm the selection of the two paintings Landscape with Indian Maid and Epic of America made by our representative, Mrs. Bunker, several days ago.

Enclosed you will find our official loan form in duplicate. Please fill in dimensions, artists (if known) media and values. One copy is for your files. Please return the other copy to me. Identical loan forms have been mailed to Mr. Robert Montgomery as you requested.

The paintings will be picked up by Santini Bros. on or about June 27.

Thank you for your interest and cooperation.

Best wishes,

  
L. Anthony Wright, Jr.  
Registrar

**The Denver Art Museum**

West Fourteenth Ave. and Acoma St. | Denver, Colorado | 80204 | Telephone 297-2793

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June 23, 1966

Mr. Joseph R. Hertz, Director  
The Canton Art Institute  
1717 Market Avenue, North  
Canton, Ohio 44714

Dear Mr. Hertz:

In going through my "follow-up" file I came across my letter addressed to you on June 6th and wonder whether you made any decision as to how you plan to arrange for the exhibition about which we have corresponded.

We are closing the Gallery on June 30th for the two summer months and will reopen on September 6th. However, if you wish to communicate with me before that date, you may address the letter to the Gallery as I have made arrangements to have all mail forwarded to my summer home.

Sincerely yours,

EGH/tm

# LENOX HILL HOSPITAL AND SKOWHEGAN SCHOOL OF PAINTING AND SCULPTURE

## Annual Art Exhibition and Sale

100 East 77th Street New York, N. Y. 10021

### Honorary Chairman

Governor John H. Reed  
Governor Nelson A. Rockefeller  
Senator Jacob K. Javits  
Senator Edmund S. Muskie

### Co-Chairman

Frederick B. Adams, Jr.  
Benjamin J. Buttonwieser

### Executive Committee

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Arthur Altschul  
Louis C. Baker  
Mr. and Mrs. Lawrence H. Bloedel  
Mrs. Gilbert W. Chapman  
Mrs. Miller Chapman  
Mrs. Charles Coburn  
Mrs. McCauley Conner  
Mrs. John R. Cook  
Mr. and Mrs. Dana M. Cotton  
Mr. and Mrs. H. King Cummings  
Mrs. Willard H. Cummings  
Willard W. Cummings  
Angelo R. Donghia  
Mrs. Robert W. Dowling  
Mrs. John Dryden  
Mr. and Mrs. John Eastman, Jr.  
Mrs. Lucius R. Eastman  
Mrs. Francis A. Echlin  
Mrs. Joan C. Franzen  
Mrs. Iola S. Haverstick  
Mrs. James M. Hubball  
Mrs. Curtis M. Hutchins  
Mrs. Jacob M. Kaplan  
William Thornton Kemper  
Dr. Marjorie Lewisohn  
Mrs. Richard Lloyd  
Henry McIlhenry  
Mr. and Mrs. G. Grant Mason, Jr.  
Mrs. Matthew A. Meyer  
Mrs. Stanley G. Mortimer, Jr.  
Mrs. Roy R. Neuberger  
Mrs. Christy Nickerson  
Mrs. John M. Powers  
Mrs. Clark Roosevelt  
Nathaniel Saltonstall  
Mrs. Robert L. Sherry  
Mrs. Leo Simon  
Mrs. James M. Snowden  
Mrs. Donald S. Strolen  
Mrs. Norman B. Woolworth

### Advisory Committee

John I. H. Baur  
Isabel Bishop  
Rene d'Hamoncourt  
Lloyd Goodrich  
Robert Bervarly Hale  
Bartlett H. Hayes, Jr.  
August Heckscher  
Arthur A. Houghton, Jr.  
Thomas P. F. Hoving  
Thomas Messer  
Vincent Price  
Perry Rathbone  
James Johnson, Sweeney

June 25, 1966

Dear Edith:


The Lenox Hill Hospital and The Skowhegan School of Painting and Sculpture are holding their Annual Joint Benefit Exhibition and Sale in November.

For your and our mutual benefit we solicit an advertisement from you for the Exhibition catalogue.


I am enclosing a copy of an Advertising Agreement which you will find self-explanatory.

We sincerely hope you will wish to join with others and will send the enclosed agreement filled in, the text for the ad and your check drawn to the Skowhegan School, as soon as possible, in the enclosed envelope.

Sincerely,

  
John Eastman, Jr.  
Director, Skowhegan School

*Hope to see you & family & students here soon. Have great*



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UNITED STATES INFORMATION AGENCY

WASHINGTON 20547

June 20, 1966

Dear Mrs. Halpert:

As promised in my letter to you of February 2, we have removed Ben Shahn's silkscreen, "Supermarket", borrowed from you for the GRAPHIC ARTS-USA exhibit. This is being returned under separate cover by certified mail.

I wish to thank you again on behalf of the Director of the agency for your kindness and cooperation in letting us have this print for our exhibit.

Sincerely yours,

*Alice Burkowsky*  
Alice Burkowsky  
East-West Exhibits Branch  
Exhibits Division  
Information Center Service

Mrs. Edith Gregor Halpert  
Director  
The Downtown Gallery  
465 Park Avenue  
New York, New York 10022

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 22, 1966

Mrs. Mott Schmidt  
The Katonah Gallery  
Katonah, New York 10536

Dear Mrs. Schmidt,

Enclosed you will find our consignment for Ben Shahn's "Late". As the gallery closes at the end of this month the picture will have to be picked up some time before the 30th. I would appreciate your giving us advance notice of the date.

As for the Kuniyoshi "Bancroft", you did not definitely reserve it at the time of your visit and it has since been promised elsewhere. Sorry.

Sincerely yours,

Howard Rose



June 21, 1966

Mr. Henry Gardner  
Sales and Rental Gallery  
Philadelphia Museum of Art  
Parkway at 26th Street  
Philadelphia, Pennsylvania

Dear Mr. Gardner:

In going through our records preparatory to closing the Gallery for the annual two months summer vacation, we note that the Sales and Rental Gallery has on consignment from us several items which you had picked up last October 19th. As I do not have a note in connection with your plans for the return of these works of art, I am writing you at this time merely to point out that the Gallery will be closed as of June 30th and that the shipment would have to be made in order to reach us prior to that date or be held until we reopen on the 6th of September.

Many thanks for your cooperation.

Sincerely yours,

Tracy Miller

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MELAMED

*Appraisals*

June 23, 1966

→ Dr. Abraham Melamed  
1107 East Lilac Lane  
Milwaukee, Wisconsin 53217

Dear Dr. Melamed:

As you requested, I am supplying below the current valuations for insurance on the works of art in your possession:

Jack Levine	PAWNSHOP, 1951	Oil	96x80	\$20,000.
Ben Shahn	HOMERIC STRUGGLE, 1951	Drawing	40½x26½	1,250.
	DISCORD, 1953	Drawing	25x31½	1,200.

Sincerely yours,

BGH/tm

for to publishing information regarding sales transactions, research are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be published after a reasonable search whether an artist or publisher is living, it can be assumed that the information will be published 60 years after the date of sale.



June 17, 1966

Mr. Beaumont Newhall, Director  
George Eastman House  
900 East Avenue  
Rochester, New York 14607

Dear Mr. Newhall:

Thank you for your letter.

I have discussed your proposition with Mrs. Sheeler and, since the photographic material is part of the estate, we have to wait until the attorney can meet with us to discuss all the details in regard to whatever distribution is to be made. I will communicate with you shortly after the meeting is held.

Sincerely yours,

WJH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE BUTLER INSTITUTE OF AMERICAN ART

324 WICK AVENUE JUNE 22 YOUNGSTOWN, OHIO 44302

SORRY NOT TO HAVE ANSW'D YOUR JUN 6  
SOWER - MID TO SHOW JUNE 7 &  
CONSEQUENT BUSYNESS COMPLICATED WITH  
NO SEC'Y. WE SPENT MORE THAN  
USUAL ON ALLOTTED ON PURCHASE  
PRIZES SO WE HAVE TO DEFER  
ON LETTER (EVEN THO I CAN'T RE-  
MEMBER THE PRICE) WE'LL TRY  
LATER - THANK FOR THINKING OF  
US - Yrs - Jos.



June 21, 1966

Berkeley Express  
409 West Broadway  
New York, New York

Gentlemen:

Please note that, following our customary procedure, we will be closed during the months of July and August. It is therefore necessary that any deliveries you may be handling for us or any pick-ups from here be made prior to June 30th. We will reopen on September 6th.

Thank you for your attention to this matter.

Sincerely yours,

Tracy Miller

for to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information by be published 60 years after the date of sale.

# The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Circle 5-8900 Cable: Modernart

The Museum Collections

June 27, 1966

Dear Mrs. Halpert:

Your letter of June 22 to Mr. Barr arrived after his departure from New York for the summer but it will, of course, be brought to his attention when he returns in the fall. I am afraid he will not be able to come in to the gallery until then.

Thank you for pointing out that our label on Salt Shaker gave as the year of gift the year in which you transferred to the Museum the remainder interest and did not include the date on which you subsequently relinquished your life interest. All gifts in which donors retain a life interest -- as you did in the Stuart Davis -- automatically are given an accession number in the year in which we receive the remainder interest and that is why the label showed that as the year of gift. Perhaps we should work out some formula for life interest gifts so that both the year in which we acquired the remainder interest and the year in which the life interest expired or was transferred to us can be recorded. Thank you for calling our attention to this point.

Sincerely,

*Betty Jones*

Betty Jones, Assistant Curator  
Department of Museum Collections

Mrs. Edith Halpert  
The Downtown Gallery  
465 Park Avenue  
New York, New York 10022

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# MD

*the medical newsmagazine*

THIRTY EAST SIXTIETH STREET, NEW YORK 22, NEW YORK • ELDORADO 5-5432

June 14, 1966

My dear Edith Halpert:

My wife and I will be in New York until the beginning of August, and would be very happy to get together with you when you feel up to it to get some material together for a book on the current art scene. The first week in July would be especially opportune, as she will not be working the<sup>n</sup>, and I could also manage some free time. If that is not convenient, we probably could work something else out.

I hope you have had a chance to rest and recover from the burdens of a hard winter.

With best regards,

*Jerome Klein*

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# COLUMBIA MUSEUM of ART

SENATE & BULL STREETS, COLUMBIA, SOUTH CAROLINA 29201

JOHN RICHARD CRAFT  
DIRECTOR

June 16, 1966

Mrs. Edith G. Halpert  
Downtown Gallery  
465 Park Avenue  
New York, N.Y.

Dear Mrs. Halpert:

Dr. Craft and I are presently organizing an exhibition January 17 - February 26, 1967 on Landscape Interpretations in Western Art. We are, as usual, tackling a big project, but our main objective is to bring to Columbia outstanding works of art that will educate and broaden the tastes of South Carolinians. We hope to indicate something of the changes in artists' attitudes towards nature and artistic expression. Perhaps we can show how twentieth century painters aren't so far removed from their medieval ancestors. All sorts of parallels may appear.

Dr. Craft said that you could give me a great deal of help in choosing and finding some twentieth century paintings. I will be in New York from July 11 - 15, and would like very much to see you during that time if possible.

I look forward to hearing from you soon.

Best regards,

*Ann R. Jennings*

Ann R. Jennings  
(Mrs. W. Croft Jennings, Jr.)

ARJ/ma

Printed on publishing information regarding sales transactions, research is the responsibility for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



September 27, 1966

Mr. Kneeland McNulty  
Curator of Prints and Drawings  
Philadelphia Museum of Art  
Parkway at 26th Street  
Philadelphia, Pennsylvania 19101

Dear Mr. McNulty:

In going through my hefty folder labeled "Follow Up", I found a notation to the effect that I could expect you after Labor Day so that you could make a personal choice of Ben Shahn's graphic work. While we have photographs of his drawings, there are none available of the silkscreens, posters or contents of his books.

Noting also that the exhibition is not planned for opening in the very near future, I trust that you will have time to pay us a visit within the next month or so.

Won't you please let me know your wishes in the matter as I am most eager to cooperate with you in what sounds like a very exciting exhibition. Incidentally, Ben Shahn is still abroad, but of course we have a complete record of his work right here, including a full set of the posters, old and new, as well as a list of prints which have not been shown for many, many years.

My best regards.

Sincerely yours,

EGH/tm

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Mrs. Edith Halpert

2

6/14/66

You may be interested to know that past exhibitions, despite their short duration, have been seen by about 100,000 people each year. We do hope that you will be able to grant us this loan which would contribute greatly to the success of this Anniversary Exhibition.

Sincerely yours,

*Joseph S. Trovato*

Joseph S. Trovato

JST:hb  
Enc.

P.S. - *If this painting is not available, would you have an equally good one that you could lend? - I would greatly appreciate it*



not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

MILWAUKEE D. WISCONSIN  
1103 EAST LILAC LANE  
ABRAHAM MELAMED, M.D.

American Art.

Thanks & continued support

Sincerely,

[illegible]

The time first received the  
 was on being of 1800 (Gallie  
 1800 and a fine job.  
 will bring in to see you  
 on our next trip to N. Y. &  
 expect to be getting into New  
 York more frequently now  
 since I have been elected a  
 Trustee of the Machine of

June 23, 1966

Mr. Clifford Peterson, Acting Director  
San Francisco Museum of Art  
McAllister Street at Van Ness Avenue  
San Francisco, California 94102

Dear Mr. Peterson:

I am most grateful to you for sending on the Charles  
Sheeler film, which will be added to our archives,  
which I plan to turn over to the Smithsonian Insti-  
tution in toto. Perhaps I can arrange to have some-  
one screen it for Mrs. Sheeler and me as well as a  
few of the many Sheeler enthusiasts.

Sincerely yours,

BGH/tm

rior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
on both sides and purchase involved. If it cannot be  
established after a reasonable search whether an artist or  
artwork is living, it can be assumed that the information  
may be published 60 years after the date of sale.



rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 13, 1966



Santini  
missed up  
June 27

Tracy Miller  
The Downtown Gallery  
465 - Park Avenue  
New York, New York, 10022

Dear Miss Miller,

In answer to your letter of June 10, the dates for our exhibition, "The Western Frontier" are from July 28 through October 9, 1966. We will need to have loan material here in Denver by July 14th. We are asking Santini Brothers to handle the New York shipments and they will be in touch with you in the near future.

Mrs. Bunker very much enjoyed her meeting with Mrs. Halpert and I understand that they agreed on the pastel of an Indian Girl by an unknown mid-19th century artist as a very fine addition for the upcoming show. Please reserve it for us.

Could you please drop me a note as to the value of the painting and also an indication of its size?

Thank you for your interest and cooperation. I anticipate that this will be one of the most popular exhibitions of the season.

Sincerely,

*Royal B. Hassrick*

Royal B. Hassrick  
Assistant Director

**The Denver Art Museum**

West Fourteenth Ave. and Acoma St. | Denver, Colorado | 80204 | Telephone 297-2793

JACOB SCHULMAN  
36 NORTH MAIN STREET  
GLOVERSVILLE, NEW YORK

June 17, 1966

Mrs. Edith G. Halpert  
The Downtown Gallery  
465 Park Avenue  
Ritz Towers  
New York City

Dear Edith:

I am sorry I had to leave Wednesday afternoon without saying "good-bye" but I had to make a connection at La Guardia Airport.

I enjoyed the opportunity of seeing you and, particularly, since you were looking so well. I do hope you have a very pleasant summer and earnestly hope that I will have an opportunity to visit with you soon.

With kindest regards, I am

Sincerely,



JS:KB

rior to publishing information regarding sales transactions, searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.



June 10, 1966

Mr. Lowell Lundeen  
803 Fourth Street South East  
Minneapolis, Minnesota 55415

Dear Mr. Lundeen:

Thank you for your letter.

Much as we would like to be of assistance to you, we find that it is not feasible for us to reassign our graphics to other galleries. Unfortunately there are simply not enough examples available by those of our artists who are printmakers.

Sincerely yours,

Tracy Miller

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 50 years after the date of sale.

June 13, 1966

Mr. Leslie Cheek Jr., Director  
Virginia Museum of Fine Arts  
Boulevard and Grove Avenue  
Richmond, Virginia 23221

Dear Mr. Cheek:

It was very good of you to write as you did about our participation in your exhibition.

No doubt you know that I gave a talk to one of your affiliated organizations about two weeks ago. I had hoped to see you there and look forward to a visit at the Gallery when we reopen after Labor Day.

My best regards.

Sincerely yours,

RCH/tm

Not to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.



SMITHSONIAN INSTITUTION  
NATIONAL COLLECTION OF FINE ARTS  
WASHINGTON, D. C. 20560  
CONSTITUTION AVENUE AT TENTH STREET

June 16, 1966

Mrs. Edith G. Halpert  
The Downtown Gallery  
465 Park Avenue  
New York, New York 10022

Dear Edith:

This is just a note of thanks for the works currently on loan from your gallery to our White House Rotating Exhibition program: the Marin "Movement #7, Boat off Deer Isle," the Rattner oil, "Still Life Composition #3," and the Shahn print, "All that is Beautiful." I feel that this exhibition is an important part of the National Collection's program for the encouragement of American Art, and we are deeply grateful for your generous support.

~~Collection of The Downtown Gallery~~  
We would like to keep all three of these works for about six months longer or until December 1, 1966? If so, we would appreciate your completing and returning the attached loan forms for our records.

We are delighted with the Max Webers, the Kuniyoshi, and the Sheeler, recently selected for purchase. Upon receipt of your invoice, we will take the necessary steps to see that you are paid.

No

With thanks again for your help,

Sincerely yours,

  
David W. Scott  
Director

Attachments

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



# SCHWABACH, PERUTZ & Co., Inc.

CABLES  
"SWAGOLD DALLAS"

TELEPHONE  
RIVERSIDE 7-7007

1610 COTTON EXCHANGE BLDG., DALLAS, TEXAS 75201



BRANCH OFFICES

NEW YORK, N. Y.  
PHOENIX, ARIZONA

TELETYPE 214-889-8543

June 13th, 1966

Mr. Howard Rose  
The Downtown Gallery  
465 Park Avenue  
New York City, New York

Dear Mr. Rose :

You wrote to me on December 17th, 1965 regarding Demuth, Kuniyoshi and Stella and sent me some photographs. We have been since that time rather fortunate in acquiring a very fine Demuth called "Flowers", 1915 reproduced in the Museum of Modern Art exhibition on page 24. We have also acquired Stuart Davis' "Summer Twilight" with which you may be familiar as well as a satisfactory Kuniyoshi. Our wishes in this direction have therefore been filled.

The purpose of this letter is to tell you that we remain interested in a top notch Dove, or Sheeler. I realize the latter's estate is probably badly tied up but nevertheless I thought I should mention it.

I do not know why we have been so unsuccessful with your gallery, I guess it is just a question of luck. I do not wish to pester you and I believe I can make your life somewhat easier by limiting our search to only absolutely top notch museum quality works. If these are not available, simply disregard this letter. But if either at this time or in the future a really first class Dove or Sheeler appear I shall be very glad to hear from you.

If you wish you can phone a very good friend of mine in New York, Miss Enid Klass, who has just visited us, and is very familiar with our collection and taste. She will be glad to look at anything that is available saving you some unnecessary work. Her telephone number is MU 6 8647 and her address is 131 East 36th Street.

With kindest regards I remain

Sincerely yours

George Perutz

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



532 Daniel Ave., SE  
Atlanta, Ga. 30317  
10 June 1966

Mrs. Edith G. Halpert, Director  
The Downtown Gallery  
465 Park Ave.  
New York, N. Y. 10022

Dear Mrs. Halpert:

I write you asking for your advice and help.

I need a photograph of Stuart Davis - preferably an unstudied one, showing him as he was in the period of the 1902s or early 1930s.

In your long association with his work, I thought you might guide me to such a picture, if not in your gallery, then elsewhere, and I could request a duplicate, for which I would gladly pay. I wish to use Davis as an exemplary figure in my book on the American 1920s, a history of the period to be published by the Macmillan Company next winter. I am interested in the creative American life of that time, and Davis strikes me as an excellent representative. I was able to use some of his written expressions of opinion to good advantage.

I should much appreciate your help.

Sincerely,

*Elizabeth Stevenson*  
Elizabeth Stevenson

P.S. I wrote earlier asking your help in finding a Davis painting which I might use. I have decided against using the painting. The ones I find appropriate date from a time later than the 20s.





## JEFFERSON GALLERY

7917 IVANHOE AVENUE  
LA JOLLA, CALIFORNIA  
92037

Mr. Miller  
page two  
15 June 1966

Brewer two days before the show closed, and that was after it had been extended for a week. However, we were gladdened by a long visit from Maurice Tuchman, Chief Curator of the Los Angeles County Museum of Art and he took a long and very interested view of the show and upon his departure made indications that there would be attempts to place a few pieces in the Los Angeles museum. With the busy summer and most everyone departing for the Venice Biennale and other travels, immediate action will of course be slow.

Sorry about the confusion in the return of the shipment. That was a complete oversight on my part. I merely gave directions that it be returned without specifically stating that the shipment go through Budworth. It was a normal oversight on the part of my employees as we do all of our shipping and packing right here at the gallery.

I know you will thank Edith again for me, for the very fine cooperation in letting us have the exhibit. I hope that the residual benefits and future sales will more than make it worthwhile.

We are taking off first for the Pacific Northwest to search out some totem poles that have come available, and will follow that up with a trip to Hawaii and New Zealand. Upon our return from those travels and getting the children back in school, we expect to come back to New York at the beginning of your season. We will look forward to seeing you all at that time.

With my best regards.

Sincerely yours,

*J. Thomas Jefferson*  
J. Thomas Jefferson

JTJ:dkf  
encl: check



Memo from the desk of

JEAN LIPMAN

Dear Edith —  
Some time ago you mentioned  
having written me a  
letter about the new  
Tadpole selection by  
one collector — but  
I never got it. Did  
not want you to  
think I didn't  
answer it —  
/ Bead —

Editor

ART IN AMERICA  
635 Madison Avenue  
New York 22, N. Y.  
MUrray Hill 8-7500

MUSEUM OF FINE ARTS  
49 CHESTNUT STREET  
SPRINGFIELD 3, MASSACHUSETTS

June 15, 1966

Miss Edith Gregor Halpert, Director  
The Downtown Gallery  
465 Park Avenue  
New York, New York 10022

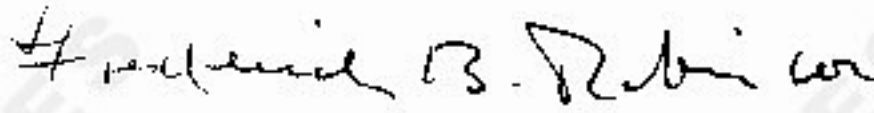
Dear Miss Halpert:

Unfortunately our Eastern States Art Exhibits are not invitational. In other words, they are an open show and I feel that we should remain this way because of the nature of our public and of the general activity of the whole Eastern States Exposition of which we are a part.

It was good of you to write and I thank you for your interest.

With kind regards,

Sincerely yours,



Frederick B. Robinson  
Director

FBR:dmm

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June 15, 1966

Mr. Alfonso Ciranna  
Galleria Ciranna  
Via Gastone Pisoni, 2  
Milan, Italy

Dear Mr. Ciranna:

Thank you for your letter and the complete report. I have just been advised that one of the two checks arrived and has been deposited and we will send you a receipt for both when the other reaches us.

I regret that the exhibition was less successful than you and I had anticipated, but I am sure that in time you will be able to place the balance which you purchased for your inventory. Incidentally, Shahn has just increased his prices considerably, which will make it possible for you to raise the sales figures accordingly. Frankly, I was somewhat surprised that your audience considered the prices high as in all other instances when we shipped Shahn's work abroad the percentage of sales was extremely high and many of the pictures were in upper brackets as the exhibitions included paintings in larger dimensions as well as some in the lower brackets.

In a recent letter I asked whether you would be good enough to send us copies of any publicity which may have appeared in connection with the show. We will be most grateful to you for your cooperation.

And when you are in New York again, please come in to see us. It will be a great pleasure to visit with you again.

Sincerely yours,

EGH/tm

P.S. I will advise you immediately upon receipt of the return shipment.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by published 60 years after the date of sale.

June 13, 1966

Mr. Richard B. Freeman  
Department of Art  
University of Kentucky  
Lexington, Kentucky 40506

Dear Dick:

Thank you for your letter.

I am enclosing a list of the Spencers which we agreed to lend to East Hamton en route from Providence. They did not ask for the drawings and I think under the circumstances it would be advisable to have those returned to us with whatever else is not included in the Guild Hall selection. Thus, you will be relieved of the insurance, etc. Incidentally, it might interest you to learn that two drawings by Spencer were acquired for the collection at the Rhode Island School of Design.

I am glad to report that the Gallery will close at the end of June and that I will finally have a real honest-to-goodness vacation during the months of July and August, when I will settle down to country life in Connecticut, where my pre-Revolutionary house creates an atmosphere of complete relaxation.

I hope to see you in the Fall, when we reopen and when I expect to be full of energy and some ideas.

My very best regards.

Sincerely yours,

EGH/tm

Pl send 5 cat. Spencer @ B, 10



June 10, 1966

Mr Royal B. Hassrick, Assistant Director  
The Denver Art Museum  
West 14th Avenue and Acoma Street  
Denver, Colorado 80204

Dear Mr. Hassrick:

As Mrs. Bunker has probably reported to you, she and Mrs. Halpert had a most enjoyable meeting here at the Gallery, discussing your "Western Frontier" exhibition.

However, in going through the correspondence and notes in this connection, I cannot find a mention of the specific dates for the show and will be most grateful if you can have someone drop me a note with this information.

Thank you for your cooperation.

Sincerely yours,

Tracy Miller,  
Secretary to Mrs. Halpert

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 22, 1966

Mrs. Elizabeth Killam  
The Art Gallery  
Hollycroft  
Ivoryton, Connecticut

Dear Betty:

With regard to the enclosed bill, I am sure that, having taken a  $\frac{1}{4}$  page ad for July - with the announcement that we are closed during July and August - we would not have ordered a listing to reiterate the fact that we are closed.

Would you be good enough to check this for me and send me a corrected bill? Thanks for your cooperation.

Have a good summer.

Sincerely yours,

Tracy Miller





# MUSEUM OF EARLY AMERICAN FOLK ART

49 WEST 53RD STREET, NEW YORK, NEW YORK 10019 - LT 1-2474

June 17, 1966

Mrs. Edith Gregor Halpert  
Director  
The Downtown Gallery  
465 Park Avenue  
New York, N.Y. 10022

Dear Edith,

I'm sorry to be so entangled in winding up a show and our projects for next year that I haven't been able to get over to see you and take up your kind offer to look at your sculpture books.

I'm sending on the forms for the paintings you have agreed to loan - there's no rush in returning them as long as I receive them early in September.

The show is fairly complete, but I would like to see your books; I'll call on my return in September to arrange a time that suits you.

Have a lovely summer. I almost envy you in Newtown; but while Alexandria is hot it will be wonderful to get home for a while.

Sincerely,

*Mary*  
Mary C. Black  
Director

MCB:mb

due to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 17, 1966

Mr. Royal B. Hassrick, Assistant Director  
The Denver Art Museum  
West 14th Avenue and Acoma Street  
Denver, Colorado 80204

Dear Mr. Hassrick:

I am enclosing a consignment form for the Folk Art  
painting which you have invited - but am still wait-  
ing for word from your office regarding the very im-  
portant painting entitled EPIC OF AMERICA, which  
belongs to Mr. and Mrs. Robert Montgomery, who agreed  
to make the loan and asked us to fill out the form,  
which you will probably mail to us.

As we are closing the Gallery on June 30th for the  
two summer months vacation, we are very eager to have  
all these matters taken care of as soon as possible  
and I am therefore writing again in the hope that you  
can expedite your answer in connection with the  
Montgomery painting, so that we may have both works  
ready for Santini Brothers' pick-up - which of course  
will have to be arranged for at your request. We gath-  
er that the date Santini has set aside is June 27th.

Many thanks for your cooperation.

Sincerely yours,

EGH/tm



July 1, 1966

Mr. George Hunger  
The Chase Manhattan Bank  
410 Park Avenue  
New York, New York 10022

Dear Mr. Hunger:

I am enclosing your Advice of Debit, listed in the name of The Downtown Gallery Inc. We have no knowledge whatsoever as to what these charges refer and therefore I am sending this slip to you for an explanation, which I will send on to our accountant.

While the Gallery will be closed during the months of July and August, all mail addressed here will be forwarded to my summer home.

Sincerely yours,

EGH/tm

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# DOWNTOWN GALLERIES

H-268	Davis	①	"Arch Hotel", 1929	Oil	39 1/4 x 28 1/2"	\$ 6000	'61	11,000. ✓
H-279	Rattner	6	"Hands Upreaching", 1947	Oil	57 1/2 x 38 1/2"	5000	'61	8500. ✓
H-280	Shahn	7	"Trouble", 1947	Tempera	36 x 24"	5000	'61	7500. ✓
H-306	Zorach	9	"Adam", 1948 (granite) Sculpture	12" h x 8" w	3000	'61	4500 ✓	
H-395	Dove	2	"From Trees", 1937	Oil	21 x 15"	1500	'61	5000 ✓
U-112	Marin	4	"Pertaining to Nassau Street" W.C. 1936 - 20 1/4 x 25 1/2		5000	'61	8000. ✓	
H-200	Sheeler	8	"Barn Reds", 1938	Tempera	13 x 10"	3000	'61	5000. ✓
H-233	Kuniyoshi	3	"Spanish Soprano", 1942	Oil	32 x 42"	10000	'66	10,000
H-245	Marin	5	"Landscape Mountains", 1918 W.C. 19 1/4 x 16 1/2"		3500	'61	6,000	



ABRAHAM MELAMED, M. D.  
1107 EAST LILAC LANE  
MILWAUKEE 17, WISCONSIN

*Handwritten:* I am so pleased  
Mrs. Edith Gregg Halpert  
The Downtown Gallery  
New York, N. Y.

Dear Mrs. Halpert:

Many thanks for your letter of June 16. We agree with the sentiments expressed re insurance. On the other hand, should a loss occur it would perhaps be worth the slight difference in premium to be covered at the full going selling price. Incidentally, your previous insurance values for the Shahn drawings were \$1250. for "American Struggle" and \$1200. for "Discord". May we bother you for another list? Thank you.

We have just received the book on David by Frank Suttlin. Abrams did a fine job.

We'll drop in to see you on our next trip to N.Y.C. I expect to be getting into New York more frequently now since I have been elected a Trustee of the Archives of

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June 23, 1966

Dr. Abraham Melamed  
1107 East Lilac Lane  
Milwaukee 17, Wisconsin

Dear Dr. Melamed:

I am so sorry to have made the error, but as I mentioned in my previous letter, the many requests for valuations I receive have evidently developed a sense of confusion. I am now enclosing the corrected appraisal.

I agree with you about the Levine book, although I have not had an opportunity to read it as yet. During the two summer months I catch up on the accumulated reading alternated with a bit of weeding as well. I still consider the Levine you acquired one of the three great examples of his work and am glad that you still have it in your possession. This remark is occasioned by the fact that the dealers in toto are complaining bitterly about the number of newer collectors who have started the custom of trading in their earlier purchases or selling them. No doubt you too saw the article which appeared about a well-known collector a week or so ago - relative to my remark. I am so glad that you plan to be in New York more frequently. I hope to see you and Mrs. Melamed shortly after we reopen - September 6th. Meanwhile, my very best regards.

Sincerely yours,

EGH/tm





PHILADELPHIA MUSEUM OF ART • FAIRMOUNT

BENJAMIN FRANKLIN PARKWAY AT TWENTY-SIXTH STREET • P.O. Box 7646 PHILA. 19101

June 15, 1966

Mrs. Edith Halpert, Director  
The Downtown Gallery  
465 Park Avenue  
New York, New York 10022

Dear Mrs. Halpert:

Thank you for your letter of June 6th in reply to my inquiry about Ben Shahn material.

The Dubuffet and Marini catalogues have been sent off to you. I hope you receive them before your vacation.

Following your suggestion on the phone Tuesday, I will get in touch with you again after Labor Day to see what photographs you have of Shahn's graphic work. The exhibition will be devoted entirely to graphics: prints, drawings, books, posters, with main emphasis on his prints.

Sincerely yours,

*Kneeland McNulty*

Kneeland McNulty  
Staunton B. Peck Curator of  
Prints and Drawings

*See later mail*

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established after a reasonable search whether an artist or  
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may be published 60 years after the date of sale.

TELEPHONE:  
GROSVENOR 8741.

TELEGRAMS:

INVOCATION LONDON W.1.

ARTHUR TOOTH & SONS, LTD

DIRECTORS:

DUDLEY W. TOOTH.  
J. PETER COCHRANE.  
PETER F. MATTHEWS.

J. B. R. WILLIAMSON, O.B.E., F.C.A.

31, BRUTON STREET,

LONDON, W. 1.

JPC/psw

21st June, 1966

Miss E. Halpert,  
The Downtown Gallery,  
465, Park Avenue,  
New York,  
N.Y. 10022.

Dear Miss Halpert,

Thank you for your letter of  
16th June addressed to Mr. Tooth in  
connection with the work of Frederick  
Wight. I usually deal with the  
contemporary artists in the gallery,  
and although it is unlikely that we  
shall be able to help Dr. Wight in  
view of our extensive commitments,  
I will certainly give him the best  
advice and help I can.

Yours sincerely,

*psw*  
*PAF*  
*ent*  
  
J. Peter Cochrane



June 10, 1966

Mr. J. Thomas Jefferson  
Jefferson Gallery  
7917 Ivanhoe Avenue  
La Jolla, California

Dear Tom:

Budworth delivered the exhibition from you today and everything checks out with the exception of two oils by George L. K. Morris which were not returned. These are AFTERNOON CALL, 1934, and RETENTION, 1936.

Would you be good enough to let us know the disposition of these two items in order that we may clear our records. We will be closing the Gallery for the summer - as usual - very shortly and are anxious to tie up all loose ends before we do so.

Many thanks for your cooperation.

Sincerely yours,

Tracy Miller

Not to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 13, 1966

Mr. Hermann Warner Williams Jr., Director  
The Corcoran Gallery of Art  
Washington, D. C. 20006

Dear Bill:

We will be very glad to cooperate with you in connection with your 30th Biennial Exhibition. I cannot recall the actual date of your show and would like to hear from you shortly in view of the fact that a large retrospective exhibition of Shahn's work is being selected for Santa Barbara - also in September and, of course, I would like to make sure that we have three top paintings for you which we will try to withhold from the California selection if you will give me the information required.

There are several other artists on our roster who have not been included in your previous shows. Since I am dictating this in Connecticut, I cannot refer to the records, but it seems to me that the younger group, which includes Broderson (Morris), Edward Stasack and Tseng Yu-Ho are in this group, as well as several others whose names appear on our letterhead. If you will advise me whom you will consider, I can arrange to set aside what I consider the outstanding examples in each case.

You know, of course, that the Gallery is closed during July and August, but I can arrange with these artists to send some new examples for the occasion. In any event, please write me as soon as you can do so.

I also want to go over the list with you in relation to the Halpert gift and, according to your schedule plus The Downtown Gallery vacation period, we will have to work out some scheme whereby this can be taken care of without too much delay. Please bear this in mind and let's work out the final details as soon as possible. Meanwhile, my very best regards.

Sincerely yours,

EOH/tm



Members' Gallery  
Albright-Knox Art Gallery  
Buffalo, New York 14222

June 24, 1966

The Downtown Gallery  
465 Park Avenue  
New York, New York 10022

Attention: Tracy Miller

Gentlemen:

Thank you for your letter of June  
21, 1966.

We have tentatively planned a trip  
to New York City for the week of September 26,  
at which time we would return all New York  
consignments from the '65-'66 season and also  
make new selections for the coming year.

Since many of the works consigned  
from your gallery are now out on rental for  
the summer (due to be returned on September 6),  
we would very much like to return the unsold  
works the last week of September?

Please advise if this is not con-  
venient for you.

Sincerely,

*Patricia A. Garnjost*

(Mrs.) Patricia A. Garnjost  
Executive Secretary

/pag

June 20, 1966

We would greatly appreciate hearing from you as to the availability of these paintings.

Sincerely,

*Robert J. McKnight*

Robert J. McKnight  
Director

RJM:bjs

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



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June 17, 1966

Mr. Claudio Bruni  
La Medusa  
124, Via del Babuino  
Rome, Italy

Dear Mr. Bruni:

Thank you for your letter. Because we are evidently listed in some of the magazines under our old address, it took an exaggerated amount of time for your letter to reach us. Please note our new address, where we have been since last April.

Because Shahn has been preoccupied with several commissions relating to murals, stained-glass windows and tapestries - all this fairly consistently during the past year and a half - he has produced very little in the way of paintings to supplement our small remaining inventory, which has been depleted considerably because of the many exhibitions that have been held abroad and in America during the same period.

However, as I would like to cooperate with you, I will send you photographs of what we may have available when the Gallery reopens in September after our usual two month vacation. Perhaps Shahn will supply us with some new examples by that time. In any event, I will write you when we reopen.

Sincerely yours,

EGH/tm

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June 22, 1966

Mr. Alfred H. Barr Jr.  
The Museum of Modern Art  
11 West 53rd Street  
New York, New York 10019

Dear Alfred:

It was most thoughtful of you to send me the photograph of the wall which includes the painting by Stuart Davis.

When I went to see the Nakian exhibition last night, accompanied by Roselle Davis, I noticed that the date of gift had not been corrected and does not quite fit into the category of "recent acquisitions". As you may recall, it was originally a conditional gift or, to be more exact, one which was to be retained in my possession during my lifetime and delivered at my death. However, I decided that it would function more effectively as the property of the Museum and made a revision, presenting it "without any strings". Thus, I think it would be appropriate to change the date accordingly - unless this is not the customary arrangement you follow.

Again, I want to thank you for your thoughtfulness in sending me the photograph and the checklist. I hope that you will pay us a visit before June 30th, when we close the Gallery for the two summer months. It will be so nice to see you. I would also like to show you the work of artists not represented in your collection, including Tseng Yu-Ho, Edward Stasack, John Storrs (a recent rediscovery) and our latest addition, Abbott Pattison. In any event, I look forward to your visit.

My best regards.

Sincerely yours,

EGH/tm

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June 15, 1966

Mr. William H. Morris  
Garrett Park, Maryland

Dear Mr. Morris:

Your letter addressed to Mr. Miller was referred to me.

I am so sorry about the long delay in connection with quoting a price on the Harnett paintings in our possession. When we moved from our previous quarters we sent many boxes containing our archives to a warehouse close to my summer home so that I could spend part of my vacation going through some of the material, a good part of which has been promised to the Smithsonian Institution. During my leisure hours, I will make the assortment and, what is more, will locate the entire file of Harnett material. I believe I mentioned that Mr. Frankenstein has made a career of maligning this Gallery, which discovered Harnett and which made a great deal available to him for an article he wrote for Life Magazine and which they did not publish as it was so libelous. I have the proof in my possession, but would not permit our attorney to proceed with a legitimate suit, as I have never been so involved before.

When I get to the papers in July or August, I will find all the evidence - which cannot be questioned under any circumstances - of the authenticity of all the paintings we show as the work of Harnett. With few exceptions, they were purchased from his closest friend's collection, E. T. Snow, whose daughter inherited them and who had them hanging in her home just as they had been left by her father. She also had almost a complete set of photographs of the various paintings, with personal notes addressed to E. T. Snow written on the reverse side of each print. Unfortunately, when she died, someone purchased the contents of her home, including the trunk which contained these photographs.

I will go through the various documents I have and will then show you whatever paintings I am prepared to sell and quote the prices. But I do not want to make any sales until I have the evidence in each instance, so that the purchaser will be assured doubly of the authenticity in every instance. Also, if I am well enough, I may write a book myself and reproduce some of the actual illustrations which appear in the early catalogs I discovered.

You will hear from me after the Gallery reopens in September.

Sincerely yours,

EGH/tm

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THE UNIVERSITY OF NEW MEXICO | ALBUQUERQUE

DEPARTMENT OF ART

June 16, 1966


Mrs. Edith Halpert  
Downtown Gallery  
465 Park Avenue  
New York 22, New York

Dear Mrs. Halpert:

You will find attached a photograph of a very interesting early American primitive painting by Thomas Kirby Van Zant, an artist who worked around Albany, New York (1814-1886). This painting, which is on a solid wood panel is 24"x41" complete with the original frame. It is signed and dated by the artist September 1832. The subject, as you may realize, is taken from Lord Byron's poem Mazeppa.

I will have this painting with me when I am in New York between June 29 and July 5. In view of your interest in American primitive art, I thought you might like to see the work with the view of trading it for a work that is related to the Southwest. I have in mind a work such as the Kuniyoshi pencil drawing "New Mexico Landscape with Cow". I will call you when I arrive in New York.

Sincerely,

  
Van Deren Coke  
Chairman

VDC:js

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# DOWNTOWN GALLERY

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## ↑ DAVIS, Stuart

The Terminal, 1937 - 26½ x 36 - oil

T-Scape, 1932 - 21½ x 14 - oil

Tropes de Teens, 1956 - 45 x 60 - oil

Rapt at Rappaports, 1952 - 52 x 40 - oil

3/53 - 1200

4/57 15,000

## 4 DOVE, Arthur

Morning, 1940 - 12 x 18 - wax emulsion

Still Life, c.1920 - 9 x 12 - oil on board

City Moon, 1938 - 35 x 25 - oil

Abstract Composition - 18 x 24 - oil

Sold 7/8/50

5,000

## 1 HALPERT, S.

Still Life, 1914 - 13¾ x 9¾ - gouache

## 9 KUNIYOSHI, Yasuo

Child Frightened by Water, 30 x 24 - oil

Carnival - 28½ x 19 - drawing

End of Day, 1945 - 22 x 28 - drawing

Child in Country, 1946 - 23 x 19½ - casein

Dunes - 11 x 15½ - litho

Girl Thinking, c.1941 - 9½ x 7 - brush & ink

Bather in a Boat, 1923 - 16 x 12 - oil

Still Life, 1926 - 30 x 24¼ - oil

Look It Flies, 1946 - 39½ x 29½ - oil

3/53

500

19/06

9/46

1000

500

500

700

2/7 2800

## MARIN, John

10 The Tempest, 1952 - 14½ x 19 - wc

○ Lower Manhattan from East River, 1944 - 22 x 28 - oil

St. John - N.B. 1951 - 9¾ x 12¾ - wc

Marin Island, Small Point, Maine, 1925 - 15 x 19 - wc

Landscape, 1921 - 19½ x 16½ - wc

○ Green Head, Deer Island, 1921 - 16½ x 19½ - wc

A Composing Cape Split, 1943 - 15 x 20¾ - wc

○ In the Ramapos #2, 1949 - 15 x 20½ - wc

The Lobster Fisherman, 1948 - 28 x 22 - oil

Boat and Sea in Greys, 1952 - 22 x 28 - oil

2000

9500

8800

1/50

also

near

2000

## \* 9 SHANN, Ben

Remember the Wrapper, 1945 - 19½ x 26 - tempera

Judges of Calif. Supreme Court, Mooney Series - 16½ x 24½ - tempera

The Three Doors, 1933 - 12½ x 23½ - tempera

Farmer & His Son - 16 x 12½ - tempera

Man by Railroad Track, 1935, '36 - 15½ x 12 - tempera

## 1 SHEELER, Charles

Yosemite, 1957 - 28 x 19 - oil

2915







June 21, 1966

Cirker Hayes Storage Warehouse  
305 East 61st Street  
New York, New York 10021

Gentlemen:

Please note that, following our customary procedure, the Gallery will be closed during the months of July and August. It is therefore necessary that any deliveries you may be handling for us or any pick-ups from here be made prior to June 30th. We will reopen on September 6th.

Thank you for your attention to this matter.

Sincerely yours,

Tracy Miller

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.



ART SALES & RENTAL GALLERY  
AT THE  
PHILADELPHIA MUSEUM OF ART

PCplar 5-0500

June 24, 1966

Dear Sirs;

As provided in our original agreement, we will be returning the balance of the works on consignment from your Gallery. In order to find a day which will be convenient for you, we would appreciate your filling out the enclosed card with your summer hours and returning it as soon as possible. We hope to have our van in New York before the middle of July.

Thank you for all your cooperation. Our committee is looking to another visit to your Gallery in the near future.

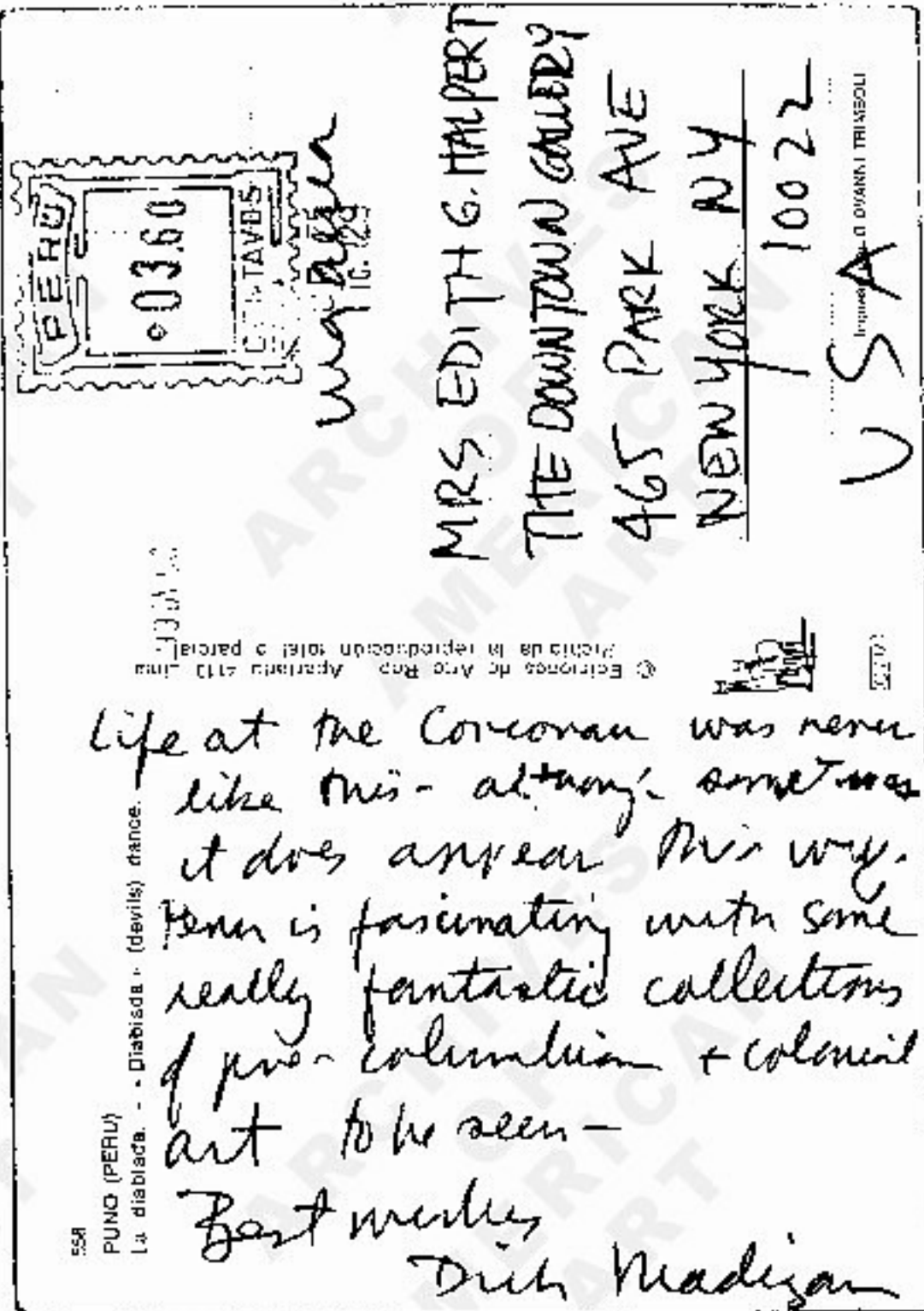
Very Sincerely,

*May O. Lee*

For The Art Sales and Rental Gallery

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Shahn

May 1967

June 22, 1966

Mr. Thomas W. Leavitt, Director  
Santa Barbara Museum of Art  
1130 State Street  
Santa Barbara, California 93104

Dear Tom:

I too enjoyed our visit and hope you will have occasion  
for many further trips to New York.

Indeed I will be very happy to have you study our photo-  
graph books and select whatever exhibition you may de-  
sire. Before setting an actual date for the Shahn show,  
will you confer with me again to make certain that the  
time chosen will fit in with our schedule. In any event,  
when you come in in the Fall, we can discuss this in de-  
tail. We can also go through the Storrs material thor-  
oughly so that you can become well-acquainted with his  
sculpture and his extraordinary career. Meanwhile, I  
hope you can tempt Mrs. Norton into a decision in con-  
nection with the Zorach sculpture. It would be wonderful  
to have this example on the West Coast. Although the  
Gallery closes on June 30th, all mail sent to me at the  
above address will be forwarded to my summer home, where  
I hope to have a secretary two or three days a week.

In closing, I want to tell you that I really look for-  
ward to seeing you in the Fall. Meanwhile, my best re-  
gards.

Sincerely yours,

EGH/tm



rise to publishing information regarding sales transactions, statements are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 13, 1966

Dear Helen:

Well, I sure was glad to hear from you and to get so much detailed information. Simultaneously, I received a report from the Uhrs about their visit and how pleased they were with the way you looked and with your overall set-up in your new home. I wish that I could fly to Israel, but it would be out of the question at the present time. I certainly don't want to bore you with all the details about my state of health, but now that I am in Newtown for the weekend and, as usual, feel completely relaxed here, I know that my two-months vacation will put me back on my feet and I will have no occasion to do any more kretzing. I am now sporting a beautiful upper set of teeth, with a spare being made for me in the event that I mislay the original. This too is the result of my operation, as I recently discovered. In forcing the jaw open while I was under the anesthetic, they managed to break all my upper teeth. The roots were pulled recently and I expect to be very comfortable in the future with a pretty smile to boot.

Last weekend I went to Washington and was delighted with the ceremony and party following the marriage of Patay to a most charming and good-looking young man. They are off on their honeymoon trip and will live in New York on their return. The entire family was pleased and we all expect this to be a very happy marriage.

We are clearing up the final details in the Gallery and I am all set for a pleasant summer. Incidentally, I am dictating this letter in Newtown, where I am spending the weekend with a temporary girl to help me. As you know, Albert is no longer with me, but recommended a woman, whom I hired to join me on the 1st of July. She too is from British Guiana and is not afraid of the country and I trust that she will take good care of the house and me. This year I will take a winter vacation as well and certainly will come to see you in Ein Hod. We have so much to talk about and of course I am eager to see what is cooking in some of the other areas as well. Perhaps we can take a short trip together and do some sightseeing.

The Gallery business throughout the country is getting messier.



June 17, 1966

Mr. Charles B. Ferguson, Director  
New Britain Museum of American Art  
56 Lexington Street  
New Britain, Connecticut

Dear Mr. Ferguson:

Thank you for your letter. We are pleased that you have acquired the two important prints for your collection. An invoice for these is enclosed.

I regret that Charles Sheeler left only one set of the six lithographs - the only editions he published during his lifetime. Naturally, we must retain for our records and future exhibitions the single set. However, his widow released all the drawings and paintings which had been hung in their home or were presented to her by Sheeler during recent years. The attorney for the estate advised me that we may now release them for purchase and whenever you are ready to add an example of his work, we will be very happy to cooperate with you. The Gallery closes on June 30th for the customary two months vacation and will reopen directly after Labor Day. I hope to have the pleasure of seeing you again early in the Fall.

Sincerely yours,

EGH/tw

for publishing information regarding sales transactions. Searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 9, 1966

Mr. Robert Harrington  
Sculpture House  
38 East 30th Street  
New York, New York 10016

Dear Mr. Harrington:

As it is now imperative that Mrs. Halpert see you and discuss the matter of the bases to be made, we wonder if some arrangement cannot be made for you to visit the Gallery. Perhaps you could come by one afternoon on your way home from business? Mrs. Halpert would be willing to stay after hours to meet you if this is at all feasible.

At any rate, won't you telephone either me or Mrs. Halpert to let us know if the matter can be expedited. Many thanks for your cooperation.

Sincerely yours,

Tracy Miller

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June 15, 1966

Mr. Herbert J. Burgart  
Chairman, Art Department  
George Peabody College  
Nashville, Tennessee

Dear Mr. Burgart:

I am writing to let you know that Mrs. Halpert will be arriving in Nashville on Monday, June 20th on American Airlines Flight #33, which leaves Kennedy Airport at 10:05 a. m. our time and arrives there at 11:10 a. m. your time.

I am sure that you will make arrangements to see that she is met. Thanks for your attention.

Sincerely yours,

Tracy Miller,  
Secretary to Mrs. Halpert

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by be published 60 years after the date of sale.

June 17, 1966

Mr. George Perutz  
Schwabach, Perutz and Co., Inc.  
1610 Cotton Exchange Building  
Dallas, Texas 75201

Dear Mr. Perutz:

Mr. Rose referred your letter to me as he knows how strongly I feel about keeping our archives up to date, since they have been promised to the Smithsonian Institution.

In referring to your purchases, I recognized the Davis title immediately and have changed our records from Lawrence Fleischman to your name as owner. The Demuth did not pass through our hands and thus there is no reason to bother you about this painting, but I would like to know the title of the Kuniyoshi in view of the fact that his records have been handled by us exclusively. Would you be good enough to give me this information, including the date the picture was executed.

The Sheeler pictures in any medium are not on the market and will not be until we are advised by the attorney that the estate has been settled. Frequently it takes almost two years, for some strange reason. Also, the only examples which are now in our possession had been retained by him originally and comprise excellent but rather small paintings and drawings which you may not consider sufficiently important.

I advised Miss Klass when she phoned several days ago that we would be glad to show some Doves to her, but she has not as yet paid us a visit. Since we are closing shortly for the summer, we are sending a fair percentage of our inventory to the warehouse and will have them at the Gallery directly after Labor Day when we reopen after our vacation period.

Meanwhile, all mail sent to this address will be forwarded to my summer home and I should be grateful for the Kuniyoshi information.

Sincerely yours,

EGH/tm

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S H E L B U R N E



M U S E U M

INCORPORATED

*Founded in 1917 by Mr. and Mrs. J. Watson Webb*

SHELburne, VERMONT

01462

June 21, 1966

Office of the Director

Shelburne 981-5144

Area Code 802

Mrs. Edith G. Halpert  
The Downtown Gallery  
465 Park Avenue  
New York 22, New York

Dear Edith:

It is with pleasure that we send you the brochure relative to the second annual Shelburne Museum Lecture Series and Studies Program carried out in cooperation with the University of Vermont.

Should you be in the vicinity of Shelburne and wish to attend any one of the scheduled season lectures, we will be happy to provide you with a ticket.

The advance response has been so encouraging that we anticipate an even more successful season than last year's which far exceeded expectations.

My very best wishes for a pleasant summer.

Cordially,

Sterling D. Emerson

SDE/dc

Enclosures

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

(Printed in U.S.A.)



## RAILWAY EXPRESS AGENCY

INCORPORATED

541-11th Avenue  
New York, N.Y. 10036  
June 22, 1966

W. R. Walsh  
Operations Manager

The Downtown Gallery  
465 Park Avenue  
New York, N.Y. 10022

Attn. Tracy Miller

Dear Sir:

This will acknowledge receipt of your letter dated June 21st, in which you advise that you will be closed during the months of July and August, and will re-open on September 6th, and that any deliveries may we have are to be delivered before June 30th, or after Labor Day.

Please be advised that all concerned have been advised accordingly.

Yours truly

*W R Walsh*  
Operations Manager.

( 1064  
7-54 )



Not to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

WHATEVER YOUR SHIPPING PROBLEM... ALWAYS ASK THE EXPRESS MAN





(F) Nurt  
June 13, 1966

Mrs. Alfred Kreyenberg  
25 Gurley Road  
Stanford, Connecticut

Dear Dorothy:

I hope you will forgive me for not writing to you sooner. On several occasions we have almost sold the Maurer, but unfortunately its condition has in every instance deterred museums and collectors. Also, a good many have come up on the market as pictures usually do when the second or third generation inherits them. Furthermore, I have had a long session with the medical profession. In other words, I have been quite ill during the past two years and finally went through a serious operation, which was most successful, but left me rather limp. I am extending my vacation this year by leaving the Gallery before it closes officially for the two summer months (July and August) - a custom we have followed these many years. In any event, if you can bear further delay - or are willing to sell the painting at a relatively low price to someone who will not object to a good deal of repainting in the damaged area, I will see what I can accomplish in this connection when I return after Labor Day with my usual energy.

Meanwhile, I hope that you are both well and that we can possibly get together during the summer as I plan to spend my vacation in Newtown, Connecticut where I have my home. I can drive over to Stamford to see you possibly the latter part of July. Won't you please let me have your telephone number in the event that you would like to have me do so. I can call you to ascertain whether you will find it convenient to receive me.

With fond regards,

EGH/tm

rise to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

6/20/66

EDH -

On Friday just before I left, a John Gernand called from Washington. He worked for Duncan Phillips for many years and has a Dove given to him by Phillips, which he has Mrs. Phillips' permission to sell as he desperately needs money.

It is an Oil, 20x28, called BARN NEXT DOOR, 1934.

His address is 1748 M Street, N.W. Wash. 20036. Phone 202-347-0826. I said you would get in touch if interested. He was crying, I think.

T.



# NORTON GALLERY AND SCHOOL OF ART

E. R. HUNTER, DIRECTOR

WEST PALM BEACH, FLORIDA  
832 - 5194 33401

June 24, 1966

Mrs. Edith Gregor Halpert, Director  
The Downtown Gallery  
465 Park Avenue  
New York, N.Y. 10022

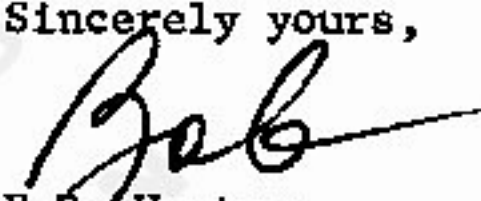
Dear Edith:

We have had a successful but exhausting  
season...Anniversary, Jade robbery, etc.

Your delightful letters of last November  
are staring me in the face as I prepare to leave for  
my summer vacation. I do not know why I did not answer  
them except that I had a feeling there were some more  
Demuth photographs coming, and the file got lost. Can  
we start on this subject again in the Fall?

Sincerely yours,

LKH

  
E. R. Hunter  
Director

ERH:p  
encl



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